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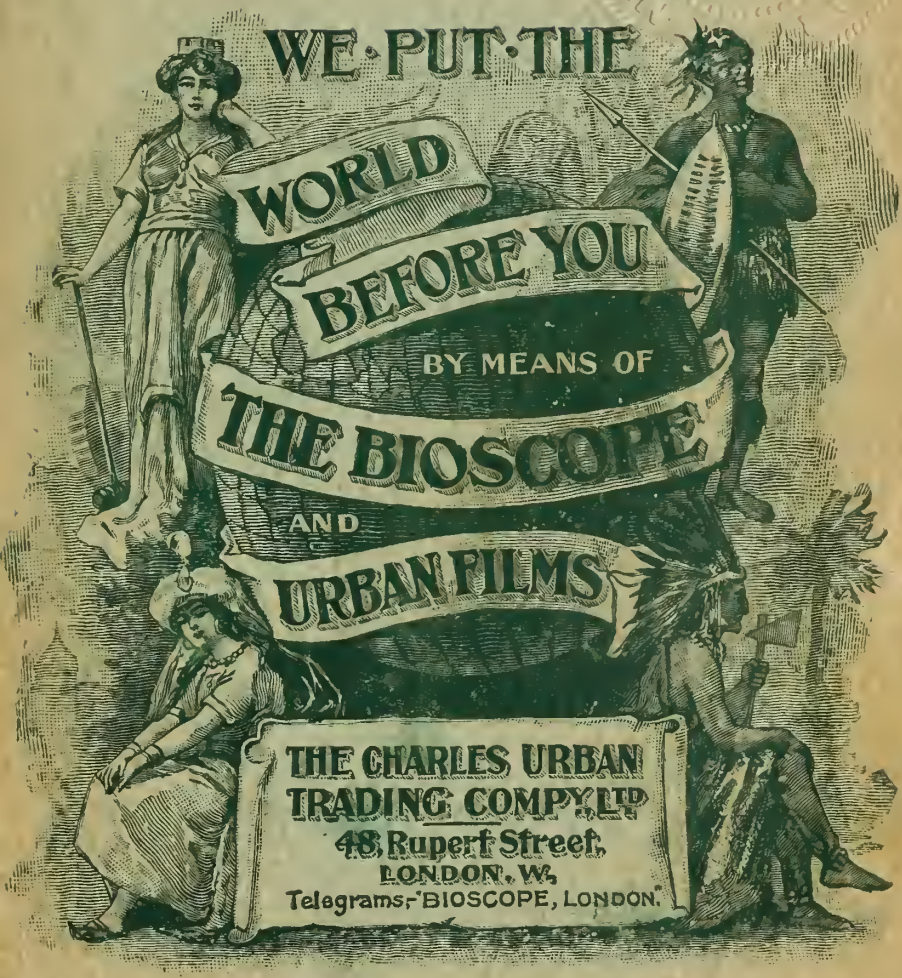

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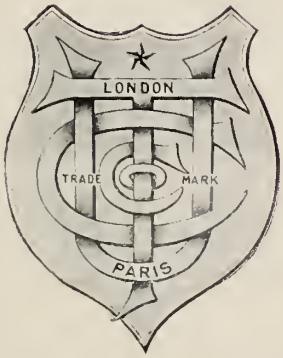

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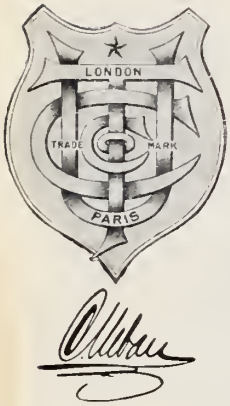

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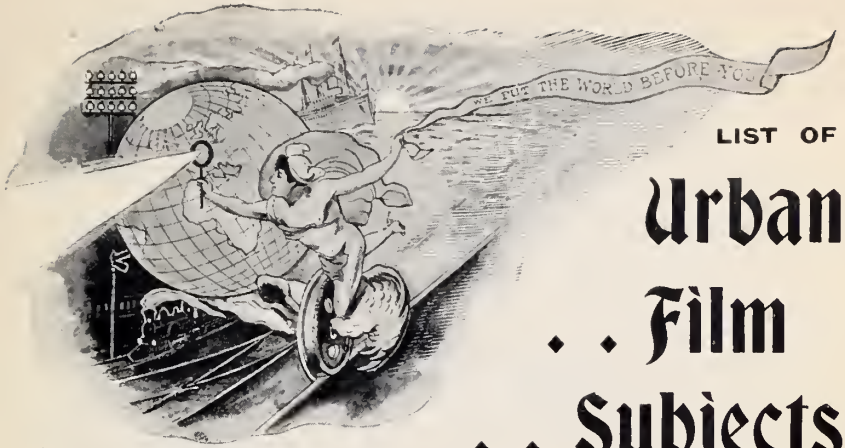

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(***Longer Lengths in proportion.***)

THE KING AND THE PRESIDENT.

1000 a ... THE KING'S ARRIVAL AT THE BOIS DU BOLOGNE STATION, PARIS, May 1st, 1903

Showing the decorated engine and Royal train entering the station, the greeting of the King by M. Loubet, the President of the French Republic. His Majesty, with M. Loubet and the Ministers and officials, leaving the station, passing close to the camera, excellent life-size portraits resulting. The King greets the Bioscope with a broad smile. **Length 75 feet.**

1000 b ... (I) THE KING APPROACHING THE PLACE DE LA CONCORDE.
(II) ARRIVAL AT THE BRITISH EMBASSY PARIS, May 1st, 1903

Where he is received by Sir Edmund Monson, Lady Monson, and the Consular staff. M. Loubet then takes his departure. **Length 100 feet,**

1001 ... ARRIVAL OF KING AND PRESIDENT LOUBET AT THE VINCENNES REVIEW GROUNDS, May 2nd, 1903

Including three excellent portrait views of His Majesty and the President. I. The drive past with escort. II. The King and President stepping from their carriage. III. Panorama of the Reviewing Pavilion, with King Edward in the Royal Box. **Length 100 feet.**

1002 ... THE ARMY OF FRANCE REVIEWED BY KING EDWARD AT VINCENNES

An excellent marching subject, including sections of every branch of the French Army—the Infantry, Artillery, Dragoons, Hussars, Cuirassiers, &c., ending with imposing sight of a Charge of 3,000 Troops.

Length 275 feet.

1002 b ... THE ZOUAVES OF ALGIERS AND FRENCH MILITARY ON REVIEW AT VINCENNES

The first occasion of the French Algerian Regiment being bioscoped in France. An excellent marching subject.

Length 150 feet.

1003 ... KING EDWARD VII. AND PRESIDENT LOUBET ENTERING THEIR CARRIAGE AND LEAVING VINCENNES AFTER THE REVIEW, May 2nd, 1903

Historic Picture; Life-size Figures; Magnificent Portraits. Without doubt the best animated photograph yet secured of his Majesty. **Length 100 feet.**

1004 ... KING EDWARD AT LONGCHAMPS RACE COURSE, May 2nd, 1903

A series of interesting scenes at these Races especially arranged for the King, including views of the Paddock, the parade of horses, the arrival of the King, the King in the Royal box, the fashionable crowds, the winner, &c., &c. Excellent views of his Majesty. **Length 200 feet.**

Film Department . . .

MISCELLANEOUS.

1005 ... **THE DEMOLITION OF THE GIGANTIC CHIMNEY AT SOUTHEND**

Showing every phase of the demolition of the gigantic chimney, from the operation of saturating the pile with paraffin, lighting the under-propping. The Burning Pile, the fall and breaking of the Shaft, crowds surging over the debris. A fine picture. **Length 125 feet.**

1006 ... **THE TUG OF WAR, "FRASCATI v. TROCADERO"**

A spirited contest for a Case of Schuler's Champagne, at the Annual Sports of the Geneva Union (Hotel Employés' Association). Full of Life, Fun and Bottles.

Length 150 feet.

1007 ... **THE SPORTS OF THE GENEVA UNION Hurdle Sack and Costume Races**

Full of animation and humor. **Length 125 feet.**

1008 ... **THE KURSAAL AND REVOLVING TOWER AT SOUTHEND ON A BANK HOLIDAY**

An excellent panoramic view of this popular resort with crowds entering, concluding with the revolving car slowly ascending the tower. Unique. **Length 100 feet.**

Film Exhibition Room . .

INDIA, BURMAH AND CASHMERE.

Photographed by Dr. J. GREGORY MANTLE.

1009 ... **THE "BHOR GHATS" PANORAMA ALONG THE G.I.P. RAILWAY, INDIA**

The pictures are taken from a trolly specially obtained for the purpose, and shows the scenery of the Ghat in all its splendour. For sixteen miles it is a very revel of sensations.

First the train works down to the Reversing Station. Tunnels occur at various intervals to break the gorgeous picture. Below can be seen patches of cultivation typical of India. As far as the eye can see there is an endless sweep of ridge on ridge. A train steaming in the distance and passing by adds to the effect of the picture. **Length 250 feet.**

1010 ... THE FROLIC OF THE WATER CARRIERS OF CALCUTTA DURING THE PASSING OF A WEDDING PROCESSION

The "Bhisti," or water carrier, is familiar in all the cities and villages in India. The operator persuaded a group of these men in Bombay to turn the contents of their water skins upon one another, and also upon a man who evidently enjoyed the fun. **Length 100 feet.**

1011 ... CLUB EXERCISES OF THE 15th SIKHS

These club exercises by one of the finest native regiments in India were repeated after the assault at arms at the Durbar, for the special benefit of the Bioscope operator. They greatly delighted the thousands of people who witnessed them in the Durbar Amphitheatre.

Length 125 feet.

1012 ... REVIEW AND FIRING MANŒUVRES OF THE 15th SIKHS UNDER COMMAND OF LIEUT.-COL. G. F. ROWCROFT, D.S.O.

This full dress review of a native regiment, which European officers are always proud to command, was specially granted to the Bioscope operator on the day before the regiment left Delhi. **Length 75 feet.**

Our Bioscopist among the Egyptians . . .

1013 ... THE GAME OF FOOTBALL AS PLAYED IN BURMAH

The ball used by the Burmese youths for football is a light wicker one. Great dexterity and skill are shown in catching the ball on the heel, the foot, the knee, and illustrations of these displays of skill will be seen in the film. **Length 60 feet.**

1014 ... THE BURMESE GAME OF FOOTBALL.

Continuation of the preceding subject including many clever and tricky catches of the ball with the feet.

Length 100 feet.

1015 ... BURMESE CHILDREN PLAYING THE GAME OF "COCK FIGHTING"

One of the popular games among the children in Burmah is a very comical game called "Cock Fighting." The children crouch on the ground and endeavour to imitate the action of the Burmese poultry when, as in other countries, they strive for the mastery. **Length 75 feet.**

Film Testing Department

1016 ... BURMESE GIRLS' CHATTI RACE

Another popular game among the Burmese girls is known as the "Chatti Race." Each girl carries on her head a vessel of water, and the more completely they get drenched as they race about, the more thoroughly they enjoy the game. **Length 50 feet.**

1017 ... CONVERTING THE HEATHEN, BIBLE CLASSES CONDUCTED IN THE OPEN AIR

This picture illustrates some of the most successful Missionary work that is being done in India. The groups of people under the trees are gathered from surrounding villages and are being taught by native Evangelists who have come under the elevating power of Christianity. **Length 100 feet.**

1018 .. **THE PERSIAN WELLS OF NORTHERN INDIA.**

One of the peculiarities of India is the large variety of wells, indispensable for the cultivation of the ground. The Persian wells are the most ancient and picturesque. The one shown in the picture is in the Northern Indian city of Lahore. **Length 75 feet.**

1019 .. **BULLOCKS PLOUGHING WITH ANCIENT NORTH INDIAN IMPLEMENTS**

The fertility of the ground when it is irrigated renders the use of such ploughs as we are familiar with in this country unnecessary. The native plough does little more than scratch the ground, an Eastern proverb relating to the fertility of the soil being, "You have only to scratch the ground and it laughs." **Length 60 feet.**

1020 ... **SCENES ON THE RIVER JHELUM, THE CHIEF WATERWAY OF SRINAGER. THE CAPITAL OF CASHMERE**

The City of Srinager is remarkable for its waterways, and some idea of the variety of craft on the Jhelum may be obtained from this picture. **Length 100 feet.**

1021 ... **WOMEN MAKING "CHAPPATI," THE BREAD CAKE OF THE PEOPLE OF NORTH INDIA**

The "Chappati" is a cake unleavened bread, in common use all over India. The process of making "Chappaties" is depicted in this film. **Length 60 feet.**

General Offices and Show Room . .

1022 ... **BURMESE AMUSEMENT CALLED "PWAY" (Group in Masks)**

The national amusement of the people of Burmah is "Pwe" (pronounced "Pway"). The performance portrays various incidents in Burmese history. It takes place in the open air, frequently lasts all night, and the majority of the audience are accustomed to stay from eight o'clock in the evening until sunrise the next morning. The The performance consists of acting, singing, dancing, and clowning **Length 100 feet.**

1023 ... **BURMESE HISTORY PORTRAYED BY CHARACTER ACTING (Group)**

Continuation of the preceding subject, showing a different performance by an unmasked group. **Length 100 feet.**

1024 ... **BURMESE CHARACTER ACTING. The Monkey and the Imp**

Another section of the preceding film (*very amusing*) **Length 100 feet.**

1025 ... **PROCESSION OF 140 LEPERS AT MANDALAY**

This pathetic picture of lepers in Mandalay, Burma, illustrates the beneficent work that is being done among these terribly afflicted people. In the Asylum in which these lepers are gathered there are doomed creatures in various stages of tubercular and anæsthetic leprosy, ranging in age from tiny children to old men and women, some of whom are quite unable to rise. **Length 150 feet.**

1026 ... **THE OUTCASTS OF INDIA—PROCESSION OF MEN, WOMEN AND CHILDREN RECLAIMED FROM DEGRADATION AND DEVIL WORSHIP**

This remarkable subject depicts the marvellous way in which India has been opened to Christian influence by the ministry of healing. The key that opened this door was held by lady doctors. No degradation could be greater than that into which these people had fallen, and the transforming influence of the Christian religion, evidenced in their dress, countenance, speech and habits of life, are wonderful indeed. In this group are several who were formerly Devil Priests and Devil Priestesses, and the Heathen Temples they have left wait in vain for their return. **Length 200 feet.**

1027 ... **PROCESSION OF 1,300 WIDOWS OF THE RAMABAI COLONY, INDIA**

The remarkable Brahmin Woman who heads this Procession consisting of eighteen hundred High-caste Widows and deserted Wives, is Pundita Ramabai. The clearness of her views on the subject of child-marriage, and the eloquence of her expression were such that the Pundits of Calcutta conferred on her the title of "Sarasvati" (Goddess of Wisdom). There are twenty-three millions of widows in India, and of these nearly seventy-eight thousand are under nine years of age. No words can express the misery, torture and suffering of the child-widow. This cruel custom constitutes the open sore of India, for "once a widow always a widow," and the life of Ramabai the Reformer, is devoted towards rescuing child-widows and deserted wives from their unhappy surroundings and bringing them under the kindliest Christian influence. **Length 300 feet.**

Among the Pyramids, Egypt

1028 ... NATIVES CROSSING THE SNOW-FED RIVER "RAVI" NORTH OF LAHORE

Within a quarter of a mile of this ford across the Ravi River there is a pontoon bridge, the toll of which is one rupee, or 1s. 4d. in English money. To evade this toll the economical Hindu farmer crosses the river at the point and in the fashion shown in this film. Our operator took his bioscope into the river and stood for nearly an hour over his knees in water in order to procure this most interesting picture, full of carts laden with jungle grass, burdened oxen, mules, &c. Excellent subject. **Length 200 feet.**

1029 ... GALLOPING TONGAS ON THE ROAD TO SRINAGAR

In the absence of a railway there is at present no way of reaching Srinagar, the capital of Cashmere, excepting by these galloping tongas. The journey from Rawalpindi to Srinagar occupies two days. These ponies, who do the whole journey at a gallop, are changed every three or every five miles according to the gradient. The journey is one of the wildest, most exciting and romantic in the world.

Length 150 feet.

1030 ... THE 777 PAGODAS OF MANDALAY

These pagodas in Mandalay are very remarkable. King Thebaw's uncle, anxious that the holy books of Bhuddism should be recorded in an enduring form, caused the purest version of the Commandments to be engraved on large stones. Over each of these a pagoda has been erected, in the centre of these a temple stands, from the steps of which our operator obtained a panoramic view of the 777 pagodas.

Length 150 feet.

1031 ... MONKS AND WORSHIPPERS ENTERING THE "SHWE DAGON" (GOLDEN SWORD) PAGODA, THE MOST SACRED IN BURMA. Panorama of the Interior and Shrines

The Shwe Dagon (pronounced "Shway Dagon") Pagoda, is the most venerable, the finest, and the most universally visited of all places of worship in Indo-China. It is the only Pagoda which is credited with containing actual relics, not only of Caudama, but of the three Bhuddas who preceded him. It attracts countless pilgrims, not only from all parts of Burma, but from Siam, China, Korea, and Ceylon. The panorama is taken from the platform, which is 900 feet long by 685 feet wide. Here are hundreds of images of Buddha, large and small, sitting, standing and reclining, white and black, some of alabaster, others of clay, or of wood. Interspersed among these are multitudes of bells of all sizes. These the worshipper strikes as he passes with the deer's antlers that lie beside them, to call attention to his acts of piety. The platform is never deserted, night or day, and constitutes one of the most interesting sights in the world. The central Pagoda rises to a height of 375 feet, a little higher than St. Paul's Cathedral. **Length 200 feet.**

Bioscoping Railway Panoramas.

1032 ... SCENES AT THE PALACE OF THE MAHARAJAH OF JUMMAU AND CASHMERE

The quaint city of Jummau, in which these pictures were taken, is the winter capital of the Maharajah of Cashmere. The Llamas from Thibet were resting here on their way home from the Durbar, and are seen coming out of the Temple Rest House, built by the late Queen of Cashmere. The entrance to the Maharajah's Palace, the State Band marching through one of the principal thoroughfares, the departure of the Maharajah on a visit to the Viceroy, and the Escort that accompanied him to the station, are all shown here. **Length 125 feet.**

1033 ... ELEPHANTS WORKING AT MACGREGOR'S TIMBER YARDS AND MILLS AT RANGOON

These elephants have been photographed thousands of times, but no cinematograph picture of them has ever been taken before. Their sagacity in pushing, pulling and stacking timber is remarkable. Within a week of being captured in the jungle, the elephants are sufficiently tame to do such light work as is indicated in a portion of this film. They seem to know the hour for discontinuing their arduous task, and it is said they have even refused to work after the steam whistle has been blown which marks the close of the day's labours. The remarkable degree of intelligence displayed by these huge creatures in their work must be seen to be understood. On one occasion it is said

the mahout attempted to make his elephant remove some timber after the whistle had blown. The elephant seemed to put forth all his strength, but the huge piece of timber did not move. Another elephant was summoned, with no better result, their united strength seeming to prove quite futile. The mahout decided to attempt the task the next morning, when the elephant who had struck work the previous evening, lifted the timber with the greatest possible ease. **Length 300 feet.**

Accountant's Offices . . .

MISCELLANEOUS.

1034 Special ... A DARING DAYLIGHT BURGLARY. Exciting Chase and Capture by the Police.

Photographed by the Sheffield Photo Company.

Excellent photographic quality. Natural scenery and surroundings.

The opening scene shows the garden of a gentleman's country house. The burglar enters the yard by sealing the wall, and, after looking round, cautiously breaks open the window and enters the house. Meanwhile, a boy has observed the burglar at his task from the top of a wall, and the scene then changes to the village police-station, showing the boy running in and informing the police. The policemen enter the yard by the wall, one goes inside the house while the other keeps watch. The scene then changes

to the house-top where a desperate struggle ensues between the policeman and burglar in which the former is *thrown from the roof* to the road below.

The scene next changes to the road where the body of the policeman is lying. His comrade summonses the Ambulance which arrives and conveys the body to the mortuary.

Meanwhile, two policemen take up the chase along a country road, where another desperate struggle takes place. The burglar throws his assailant to the ground and escapes over the wall, hotly pursued by another policeman.

The next scenes depict the exciting chase down the cliff, over the stepping stones of the river.

The scene again changes to a country railway station showing the train. Just as the train moves off, the burglar rushes across the platform and enters a compartment. The policeman is seen hurrying after his quarry, but too late.

The last picture shows another railway station, some miles away, to which the police have telegraphed, and just as the burglar alights from the train he is promptly captured by a policeman, but only after a terrible struggle in which the burglar is thrown to the ground, and with the assistance of porters he is eventually handcuffed and marched off, forming a splendid and rousing finish to one of the most sensational pictures ever cinematographed. *Creates unbounded applause and enthusiasm.* **Length 275 feet.**

Laboratory and Experimental Department . . .

1035 ... THE HUMOURS OF THE DERBY

i.—The Fish Stalls.
ii.—Boiled Egg Stall.
iii.—Ladies Shying at Cocoanuts.
iv.—Soldiers preparing Meals in open.
v.—The Swing Boats.
vi.—Crowds leaving Racecourse. Length 125 feet.

1036 .. FENCING TOURNAMENT BETWEEN FRENCH, ITALIAN AND BRITISH SWORDSMEN AT THE ROYAL BOTANICAL GARDENS

A series of spirited contests with the foil, sword and rapier. **Length 150 feet.**

"LIVING CANADA."

By JOSEPH ROSENTHAL, Photographer of "Logging in Canada," "Salmon Spearing," Fraser River Railway Panoramas, &c., &c.

1037 Special .. NIAGARA, THE WORLD'S WONDER, 10 views of Niagara Falls

Mr. J. Rosenthal with Field Equipment . . .

An awe-inspiring subject, often described and pictured, but never yet reproduced with such vivid detail and grand aspect as in this wonderful series which was procured under greatest difficulties. Herein is included the American and Horseshoe Falls with columns of shooting spray, the breaking up of the Ice-bridge in early Spring, the new Steel Arch Bridge with Trams and R. R. Trains crossing the chasm., etc., etc. **Length 200 feet.**

1037 X Special ... A TRIP THROUGH THE NIAGARA GORGE ON THE ELECTRIC RAILWAY

Depicting a continuous view of the Whirlpool Rapids (where Captain Webb lost his life), and a Panorama of the Gorge, through which rush the wild waters of "Niagara Rapids." A grand Subject. **Length 150 feet**

1038 ... SNAPSHOTS OF NIAGARA

A shorter series of views of the falls and rapids, which while most interesting, were taken from comparatively easy or the usual positions selected by the common-place photographer. **Length 125 feet.**

1039 .. ICE YACHTING ON THE ST. LAWRENCE

An exciting and exhilarating sport, forming one of the principal winter pastimes in Canada and the States, where extensive ice fields or wide frozen rivers are available.

Length 75 feet.

1040 ... MONTREAL ON SKATES

Showing an extensive view of the Montreal Skating Rink, over which glide thousands of men, women and children all on "blades," on which they are apparently "at home," as not one fall among the multitudes who skate past the camera is noted

Length 125 feet.

Our Bioscopic War Correspondent . . ,

1041 SKATING for the WORLD'S CHAMPIONSHIP AT MONTREAL

Showing crowds on the M.A.A.A. Grounds watching the brushes between Johnny Nilsson, McCollock, Baptie and the other fast skaters. Great rivalry and competition is displayed, the men practically flying over the track of ice. Hurdle jumping and back-skating races are also indulged in.

Length 175 feet.

1042 ... THE OUTING OF THE "OLD TUQUE BLUE" SNOW-SHOEING CLUB OF MONTREAL

An unique series of pictures showing about thirty members of this famous club, togged out in their picturesque garb, tramping over the soft snows in single and double files, portraying the rapid progress made by aid of the Canadian snow-shoe. An excellent subject of unique interest, amidst picturesque surroundings.

Length 200 feet.

1043 ... TOSSING THE PHOTOGRAPHER

After the preceding photographic operations were concluded, the members of the Snow-shoe Club, brimming over with fun, surrounded our operator and applied to him a "ragging" by repeatedly tossing him into the air and catching him before he touched the snows in his descent.

Length 50 feet.

1044 ... ARRIVAL OF THE EARL AND COUNTESS MINTO AT THE SKATING RINK, MONTREAL

The opening of the Montreal Rink by the Earl and Countess Minto was a gala occasion, taken advantage of by thousands who lined the snow-bedecked roads, cheering the distinguished guests as they arrive and step from their sleighs. A fine picture.

Length 150 feet.

"THE WINTRY ALPS."

Photographed by F. ORMISTON-SMITH

A Winter Scene in the Alps

1015 ... HOCKEY ON SKATES

A game of great skill. Full of action, and of fine photographic quality. **Length 75 feet.**

1016 ... SKI-JUMPING IN THE ALPS

This Norwegian sport is much practised by the Swiss youth as well as the visitors to the winter resorts. Many successful jumps (the unsuccessful attempts predominating) are recorded from various close positions, so that none of the detail is lost. **Length 75 feet.**

1047 OUTING OF THE SKI-CLUB IN THE ALPS

Showing hundreds of boys, girls and adults on "Ski" descending a steep snow-covered bank. An excellent film, full of action and accidents. **Length 75 feet.**

1048 BOB SLEIGHING IN THE ALPS

The first section shows the "crew" bestriding the bob-sledge and starting same down hill. The second section includes pictures of many sledge parties, singly and in groups, sliding past the camera. **Length 75 feet.**

1049 THE BATTLE OF SNOW

A crowd of a hundred boys rushing the position of another crowd, storming their adversaries with volleys of snowballs, finally driving the enemy from the crest of the hill, a position of vantage they held in the beginning of the fray. Excellent. **Length 60 feet.**

A bob-sleighing party at Grindelwald

1050 TOBOGANNING ON THE CRESTA AT 40 MILES AN HOUR

ii. Jumping with American Sleds

Much nerve is required by those who participate in this sport as some of the curves of the course are most acute and dangerous, especially at the speed which is indulged in. Several accidents are recorded. The last portion shows another dangerous pastime, viz., Jumping into space from a raised platform. with the American Toboggan

Length 125 feet.

1051 FUN ON THE SKATING RINK AFTER A SNOW-STORM IN THE ALPS

Clearing the rink after a snow-storm is generally accomplished with much merry making and practical joking amongst the busy workers. The exhibition of this subject has a warming effect in Winter and a cooling one in Summer. Exceedingly good in photographic quality and interest.

Length 100 feet.

MISCELLANEOUS

1052 THE WAITRESSES OF THE B.T.T. and P.P. (British Tea Table and Pearce and Plenty) WALK FROM THE MANSION HOUSE TO HYDE PARK

One of the many contests arranged since the Stockbrokers' Walk to Brighton. The main incidents are faithfully reproduced on this film. Creates much amusement.

Length 150 feet.

1054 M. LOUBET'S ARRIVAL IN LONDON AND RECEPTION BY KING EDWARD VII.

This film depicts a most interesting military reception. The Foot Guards in their bearskins lining the streets, and the several squadrons of Life Guards that invariably accompany the Sovereign make up a scene of much animation. The portrait of King Edward as he passes in his carriage accompanied by the French President is an excellent one. Carriages with distinguished foreign personages and their retinue, together with the briskly galloping Life Guards, conclude a fine picture.

Length 100 feet

1055 ... M. LOUBET LEAVING THE GUILDHALL, July 7th.

The ceremonial attendant on M. Loubet's visit to the City was a record one. This film shows the President and his entourage leaving the Guildhall. The President is well seen repeatedly bowing to the acclaims of the people, and the military escort accompanying him make up a brisk subject.

Length 60 feet.

A wonderful Series of Alpine Mountain Climbing Pictures.

See No. 1139 .. ASCENT OF THE MATTERHORN
1143 ... CLIMBING THE JUNGFRAU

CIRCUS & MUSIC HALL SERIES

1056 CAPT. TAYLOR'S TRAINED ELEPHANTS, PONY AND DOGS Section 1

The trained elephants, poodles, and pony of Capt. Taylor perform such astoundingly clever evolutions that reason, not instinct, must be conceded as the groundwork on which their education has been built up. In this film (Section 1) the elephant standing on inverted tubs hold a trace by rings at either end, and over this, in a great variety of fashions, jump the pony, "Tommy" and his canine friends. Then we have the elephant's couch brought on in sections by the attendants which the ponderous mammal fairly tumbles himself upside down on, and then on to his feet, which are extended high in mid-air the poodles mount by means of ladders and gangways until one dog stands on each upturned pedal extremity of their sagacious friend, who views their evolutions with critical but kindly interest. After the dogs come down the staircase the elephant resumes his normal posture on terra firma, and appears to bow his acknowledgments to the applause which always greets this part of his performance. **Length 300 feet.**

Stock Room and Shipping Department . .

1057 ... CAPT. TAYLOR'S TRAINED ELEPHANTS, &c.—Section 2

This section opens with dogs and elephants skipping, and the zest with which the latter swings the rope to the poodles jumping would do credit to the most facile skipper in a bevy of schoolgirls. The elephants march majestically and also dance about, the dogs all the while running in and out and around

the feet of their ponderous colleagues in absolute freedom from any fear of their being unwittingly trod upon, and when in the concluding part of this section the elephant marches round holding in his trunk a hoop through which the dogs jump, the high state of education to which this combination of intelligent animals have attained must be readily appreciated Some fine balancing feats in mid-air by the elephant is especially noticeable in this section, which concludes by one of the elephants lifting by his trunk, as one would lift a market basket, the trainer, Captain Taylor, and in this fashion carrying him right out past the camera. **Length 250 feet.**

Correspondence Department

1058 ... CAPT. TAYLOR'S ELEPHANTS, &c. Section 3

Here we have the pony "Tommy" lying down while the elephants walk over him. This feat is repeated with the trainer as the lying down subject. Then we have elephants, pony, and poodles walk round with fore-paws on each others backs, similar in style to the game beloved by schoolboys A brief dance, a la cake walk, by Capt. Taylor and one of his elephants is most amusing, and a splendid scene is fittingly concluded by the mammoth animal lifting Capt. Taylor up over its head until he stands on its shoulders, when he proudly marches off with him in this elevated position, while a jubilant poodle, on his hind feet dances into the foreground as if to express his entire satisfaction with the manner in which he and his colleagues have gone through their marvellous entertainment. **Length 175 feet**

Nos. 1056-7-8 supplied in one continuous roll. Total length 725 feet.

1059 . THE CRYSTAL PALACE (INTERIOR AND EXTERIOR) PANORAMAS

The Crystal Palace is par excellence the sight of London, and it is well portrayed, interior and exterior in this most excellent picture. The vast interior is first shown with its

tropical palm gardens, through which crowds of pleasure seekers are briskly moving about. The crystal fountains, the statuary, and the other components of a beautiful scene, are well rendered; then we have panoramas of the outside gardens, with crowds of gaily dressed holiday makers, and lastly the panorama of the Fairy Archipelogo and water chutes, which, with swings, in background, and electric launches on lake in foreground, make up a most animated and interesting picture.

Length 150 feet

1060 ... **"LOOPING THE LOOP"**

The Canadian Topsy-Turvy Railway. One of the greatest and certainly the most exciting attraction at the Palace. The cars are shown in this film laden with venturesome spirits of both sexes who loop the loop in absolute safety, thanks to the benign influence of centifugal force. **Length 50 feet**

1061 **"SHOOTING THE CHUTES"**

Shooting the Chutes possesses a perennial attraction. The swift rush down, the repeated dips into the lake, and the exhilarating rapidity of it all keeps this amusement a prime favourite. Five boats in quick succession are shown descending in this film, giving fine water effects, whilst the last boat comes right up in the foreground close to the camera, clearly showing how vastly its occupants have enjoyed their rapid terra-marina journey. **Length 75 feet**

1062 **THE HARTLEY WONDERS MARVELLOUS WATER, HORSE AND CHAIR JUMP**

The marvellous Hartley—the world's champion jumper—in his noted water jump, over-horse jump, and 16 chairs series jump. This film, depicting the three, all wonderful effects produced as Hartley, blindfolded, vaults lightly over the chairs from the far distance, is exceedingly fine.

Length 100 feet.

Bioscoping Football Match at Crystal Palace

1053 ... **THE MARVELLOUS HARTLEY BARREL JUMPERS.**

Hartley and his agile lady colleague in their wonderful barrel-jumping act over and into innumerable barrels placed in all conceivable positions. Both artistes are blindfold and ankle manacled, making these wonderful feats exhibitions of great judgment and dexterity. **Length 75 feet**

1064 ... SENORITA FILLIS, QUEEN OF THE REVOLVING GLOBE.

This accomplished lady, while treading the globe, does a variety of conjuring acts, and her ascent and descent of the inclined plane, lends pleasing variety to her other less daring exploits on the globe, of which she is Queen. **Length 100 feet**

1065 ... LATELLES, AERIAL HIGH ROPE CYCLISTS.

The aerial cycle act is a clever one, as suspended beneath the cyclist, who runs forth and back on the rope at a very high altitude, is a trapeze bearing two expert performers who during their perilous journey perform some clever evolutions in mid-air. **Length 100 feet**

1066 TAMMAROTS CHIYOCHKIS JAPANESE AERIAL ACT. (2 views)

A facile slack wire and rope climbing expert, illustrate, how very closely the genus homo can emulate the monkeys ascending a single rope, toes and fingers, with lightning rapidity, while his dexterous feats in high-up space are clever and entertaining. His drop for life—both head and feet foremost—intensely thrilling. All these subjects are fine clear photography. **Length 100 feet**

Office of the Managing Director . .

MISCELLANEOUS

1067 ... PANORAMA OF THE PALM GARDENS, CRYSTAL PALACE

This film shows interior panorama at Crystal Palace, somewhat similar to, but different from, the front section of film 1059. Here also we have the palm trees, statuary and side courts, showing general exhibits. **Length 75 feet**

1068 ... THE C.P.R. "IMPERIAL LIMITED" AT FULL SPEED

Showing this superb train in a portion of its 3,000 miles journey across Canada. There are three trains depicted on this film, but as the "Imperial Limited" rushes forward at 60 miles an hour, the spectator feels imbued with the exhilarating rush of the flyer. A fine railway picture.

Length 50 feet

1069 ... CANOE TILTING CONTEST BETWEEN THE INDIAN, SHAWNO AND M. WEST the Champion of the Pan-American Exhibition

This is a unique and most excellent subject, of superb crispness and definition. As the tilting contestants face each other, on the rapidly rushing waters, and, dexterously poised on the edges of their bark canoes, engage in strenuous combat, the effect is most exciting. Three times successfully does the champion with his marvellously weilded paddle toss his opponent from his flimsy footing into the surging waters. A grand film.

Length 100 feet.

PICTURESQUE SWITZERLAND

Photographed by Mr. F. ORMISTON-SMITH.

By Courtesy of Herr H. Hartmann, *Secretary to The Oberländishen Verkehrsverein of Interlaken.*

1070 ... HARVESTING HAY ON THE BEAR ICE RINK, GRINDELWALD

An animated scene of harvesting hay on the great winter playground The group of busy reapers, with hand scythes, in the foreground, the Swiss maids who accompany them and help load the hay on the two-horsed waggons awaiting, make up an interesting picture of rural Swiss industry.

Length 75 feet.

Bioscoping a Glacier

1071 ... SWISS WRESTLING ON THE TURF OF THE KURSAAL, INTERLAKEN

This is a typical wrestling match of the catch-as-catch-can variety. Several bouts are shown in this picture, and as the contestants frequently lift each other into mid-air, and then throw, the effect is exciting and realistic. A splendid film, particularly for an audience of sporting proclivities. Wrestling is quite a national sport in Switzerland, and Interlaken possesses a wrestling club whose members are among the most expert, as may be seen from this picture.

Length 125 feet.

1072 LIFE AT A SIMMENTHAL CATTLE FARM

The world-famed Simmenthal cattle, bred by Herr Rebmann, are seen leaving the valley for the summer pastures on the Grimmalp. The herds are accompanied by the farmer and his assistants, and followed by a bevy of charmingly picturesque Swiss milkmaids carrying milk bins and other dairy impediments. Then the arrival at the farm makes up a scene of great animation, concluding with a "close-up view" of milking in the near foreground. Excellent quality. This cattle commands higher prices than any other, as much as £600 being paid for a bull. **Length 150 feet.**

1073 ... FUN ON A GRIMMIALP GOAT FARM

On the High Alps

This shows the flock of goats being brought home or rather following the shepherds home from the hillside. Then the milking of the goats by the young men attendants and the churning of the milk by the milkmaids. One of the latter, either accidentally or designedly, takes, with a deft touch of her foot, the stool from underneath a milker, who thus ignominously tumbles, milk pail and all, and also involves a filled churn standing near by, in the disaster.

Length 100 feet.

1074 ... PANORAMA OF KANDERSTEG AND THE BLUEMLISALP

Kandersteg, the highest mountain village on the Gemmi route is a delightful spot and the centre of fine excursions in the mountain regions of the Bluemlisalp. An interesting panorama of pine trees and mountains of the wildly picturesque district of the Bluemlisalp. **Length 50 feet.**

1075 ... TOURISTS LEAVING THE HOTEL, KANDERSTEG

The Bear Hotel Kandersteg is the recognised starting place for the journey over the Gemmi Pass.

Length 50 feet.

1076 Special ... THE GEMMI PASS AND THE OESCHINEN LAKE

Tourists leaving the Bear Hotel, Kandersteg, to cross the Gemmi. Many ladies of the party are seen mounting the hardy ponies at the hotel front, and, as some of the ponies are frisky, this portion of the picture is a brisk one. Then we have a fine portrayal of a crowd of lady climbers leaving on foot with alpenstocks, and oxen with luncheon baskets make up the rear portion of this interesting cavalcade.

The party, crossing a rustic bridge that spans a mountain torrent, are next seen negotiating the pass – ladies, men, and ponies all clambering over and amongst the huge boulders—on the journey to Oeschinen lake, and their arrival there is excellently rendered. Dismounting and entering boats and rowing in successive boat-loads out on the azure waters of the Oeschinen, the picture here secured is as charming as anything that has ever been secured by the cinematograph. The return of the party and the landing brings to an appropriate conclusion an altogether magnificent picture of specially fine quality.

Length 250 feet.

An Alpine Railway

1077 .. LACE MAKING IN A VILLAGE STREET, MURREN

The quiet industry of the Alps is well rendered. The stalls with their keepers and stores of laces are being inspected by English and American tourists, who no doubt take away with them a goodly stock of the fragile fabrics to decorate Mayfair and Long Island. **Length 60 feet.**

1078 ... SNOW BREAKING ON THE WENGERALP RAILWAY

This film gives a fine panoramic view of this wonderful railway track through immense gorges and cuttings and snow baulks of from 15 to 20 feet high on either hand. Large squads of men are met at short intervals on this trip, busily and deftly clearing away the huge snow accumulations—in fact cutting the railway path through solid snow-wreaths. Then we see the Railway Hotel on the summit of the Wenger Alp and other groups of snow diggers displaying great activity, and filling car load after car load with the frozen snow until at the signal for stopping time, they rush wildly and gladly away, waving their shovels aloft in triumph at the day's work accomplished. A stirring subject. **Length 200 feet.**

Famous Axenstrasse, Swiss . . .

1079 .. THE REICHENBACH RAILWAY & FALLS

This opens with a view of the upper falls and great viaduct of the mountain railway, showing ascending and descending cars, and then a close view of the magnificent upper Reichenbach Falls, which by our operator having secured the picture with our new Rotary-Maxim Bioscope, gives a picture, which, for excellence, range, and completeness, could not be secured by any of the less up-to-date methods. The concluding full view of the grand cascade is truly magnificent and awe-inspiring.

Length 175 feet.

1080 ... PANORAMA FROM A DESCENDING CAR OF THE REICHENBACH RAILWAY, MEIRINGEN

Of mountain railway panoramas this is a most excellent example. Taken from the front of a descending car, the track and the way in which the fertile valleys open out on either side, with the huge snow-capped mountains in the back ground, and the fine stereoscopic effect of the ever changing scene depicted in this film render it a truly telling picture. Sharp and clear, and of beautiful definition. **Length 150 feet.**

1081 .. THE REICHENBACH FALLS, MEIRINGEN

A beautiful picture of this famous waterfall—noted as the spot selected by Sir Conan Doyle as the death place of that immortal creation of his—Sherlock Holmes. The peculiarity of this waterfall, with its narrow funnel-shaped opening, from which, on to the jagged rocks the torrent dashes, is here portrayed in all its pristine grandeur and beauty.

Length 50 feet.

The Ruins on the Nile, Egypt . .

1082 ... AFTER CHURCH IN A VILLAGE STREET, MEIRINGEN

A quiet village scene of pleasing restfulness, permitting us to see how the Swiss villagers maintain their reputation as regular Churchgoers. The old street and church are the only remains of the former village of Meiringen, which was destroyed by fire ten years ago **Length 50 feet.**

1083 ... LAKE BRIENZ AND THE GEISSBACH FALLS

This gives a panorama of the Village of Isebwald and entrance to Interlaken from the deck of a steamer on Lake Brienz. The famous Geissbach falls form a charming back ground, while as the steamer passes by close to the falls a superb picture of these has been obtained by the use of the Rotary-Maxim Bio cope. Although Brienz is one of the smallest of Swiss lakes, it can well claim to be one of the most beautiful. One of its chief beauties is the Geissbach fall, which from a height of thousands of feet leaps in seven falls into the lake at its feet. **Length 100 feet.**

1084 ... PANORAMA OF INTERLAKEN FROM A STEAMER ARRIVING AT DOCK

Interlaken, as its name implies, is dependent to a large extent on the two beautiful lakes for much of its popularity. An interesting short panorama from steamer arriving at this noted resort. **Length 50 feet.**

1085 ... STEAMER LEAVING INTERLAKEN AND PANORAMA OF ISELTWALD, LAKE BRIENZ

Departure of the steamer from Interlaken, and giving throughout its entire length, a film picture of exceptional beauty. The stereoscopic effect secured in the passing panorama of the Village of Iseltwald is unusually fine, thus rendering this scene so beloved by artists and so praised by all who have viewed it with a fidelity and realism that must evoke the delighted plaudits of all who view it. Short of an actual visit to the place this film is absolutely satisfying to those who admire the lovely places in our "little hemisphere."

Length 175 feet.

MISCELLANEOUS.

1086 ... THE FOLKESTONE FIRE DRILL

A fireman is here seen in the opening section manipulating the hose-pipe and apparatus in a very brisk manner, and we then have a fine side view of the work at the engine by a number of firemen, while the concluding section shows a long length of filled hose-pipe being dealt with, while from some leaks in its length considerable jets of water squirt in picturesque fashion to the evident chagrin of the fireman in charge. **Length 150 feet.**

1087 ... PROCESSION AND LAUNCH OF LIFEBOAT

This gives a very fine view of the lifeboat being borne on wheels through the streets of Folkestone amid a scene of much rejoicing and animation to the beach, where it is launched in fine style on to the bosom of the tide, and as it dips down into the water through the thousands of spectators lining the beach the effect is very fine. The lifeboat and its crew are seen lightly bounding over the crest of the waves until lost to view. **Length 75 feet.**

1088 ... THE CHILDREN IN GOAT CARTS

A familiar sight at the south coast seaside resorts. Full of action, goats and kiddies. **Length 60 feet.**

1089 FISHERGIRLS' RACE AND DANCE

A spirited foot-race engaged in by a number of fishergirls in their characteristic attire, and with their fishercels or baskets on their backs. They afterwards engage in their native "Reel" dance which they go through in very lively fashion. **Length 50 feet.**

Bioscoping Stag Hunt Series, Exmoor . . .

1090 THE "JAPS" CAKE WALK

The Cake Walk "a-la Jap" is executed with that graceful "high-step" only acquired by thorough artists. Three ladies in Japanese costume with the leader of the "Japs," dance to the music produced by another fair member of the Troupe from a piano. Excellent quality, full of action. **Length 100 feet.**

In order to reproduce these Pictures properly the URBAN BIOSCOPE becomes a necessity.

"Hiawatha,"

THE MESSIAH OF THE OJIBWAY.

A Presentation in Dramatic form of Longfellow's Poem, "Song of Hiawatha,"

Enacted by North American Indians of the Ojibway Tribe at Desbarats, Ontario.

"There is but one Oberammergau. There is but one Desbarats."

By kind permission of Mr. E. A. Armstrong, *Montreal (who conceived the idea of dramatising Longfellow's Poem, and* Mr. Frederick R. Burton, *the Composer of the Music for the Play.*

THE PASSION PLAY OF AMERICA.

Hiawatha—The Warriors Assembling for Council . . .

ORDER OF PICTURES.

1 ... **THE GREAT SPIRIT CALLS THE WARRIORS OF MANY NATIONS TO COUNCIL**

2 ... **INDIANS MANIFESTING HOSTILITY. The Pipe of Peace**

3 ... **NOKORNIS SINGS THE PAPPOOSE (Baby Hiawatha) TO SLEEP**

4 ... HIAWATHA (the Boy) LEARNING TO SHOOT WITH BOW AND ARROW

5 ... HIAWATHA (the Youth) TAUGHT TO DANCE BY THE WARRIORS

6 ... THE TRIBAL DANCE OF THE OJIBWAYS

7 ... THE MYSTERIOUS DEPARTURE OF HIAWATHA TO WOO MINNEHAHA

8 ... SCENE IN THE WOODS. Hiawatha Stalks and kills a Deer

9 ... HIAWATHA LAYS THE DEER AT THE FEET OF MINNEHAHA
Hiawatha and his Bride depart from the Old Arrow Maker

10 ... THE TRIBE WELCOMING THE RETURN OF HIAWATHA AND HIS BRIDE

11 ... THE WARRIORS REJOICING—The "Bridal Dance" by the Tribe led by Hiawatha and Minnehaha

12 ... ARRIVAL OF PAU-PUK-KEEVIS. THE MISCHIEF MAKER

13 ... THE CUNNING PAU-PUK-KEEWIS GAMBLING FOR FURS

14 ... PAU-PUK-KEEWIS INSULTS MINNEHAHA
He escapes the fury of the Warriors by taking to his Canoe.

15 ... ESCAPE AND PURSUIT OF PAU-PUK-KEEWIS BY THE TRIBE

16 ... THE "BAD INDIAN" MOCKING AND DEFYING HIS PURSUERS

17 ... PAU-PUK-KEEWIS FLINGING HIMSELF FROM A CLIFF AND TURNING INTO A BEAVER

18 ... THE TRIBE INDULGES IN THE ELK DANCE IN CELEBRATION OF THEIR VICTORY

19 ... APPEARANCE OF THE FIRST PALE FACE (A Canadian Trapper)

20 ... MYSTERIOUS DEPARTURE OF HIAWATHA FOR THE WEST

. . . 1091 Special

Total Length 800 feet. PRICE £20 Net.

Duration of Exhibit, 15 minutes.

***Hiawatha**—Participants of the Elk Dance . . .*

Synopsis of the Play:

When the play opens the stage is empty save a handsome wigwam at its western end. A slow, blue spiral of smoke curling upward from a high cliff near by is the first sign of life to the waiting audience. Soon from all sides the warriors begin to gather. Canoe after canoe cuts its way through the water; some come on foot and some on horseback, and the gathering throng glare at each other with menacing looks and actions as they wait expectantly to find out the meaning of the signal to gather together. Suddenly from a distance a voice rises in a slow, pleading melody, and the Great Spirit is calling to them in Longfellow's beautiful words—

> "O my children! my poor children
> Listen to the words of wisdom,
> Listen to the words of warning,
> From the lips of the Great Spirit,
> From the Master of Life who made you."

They listen in wondering silence, and one after another drop their weapons and draw nearer together. At the words—

> "Bathe now in the stream before you,
> Wash the war-paint from your faces,"

they with one accord step to the front of stage, and, stooping, wash together in the clear water that ripples along the edge of the platform. The peace-pipe is lighted by an old Indian who was born on the site of the city of Chicago when there was nothing but a trading post, tepees and "the dew and damp of meadows" to mark the spot, with flint and punk, as in the olden times, and the whole company sit in a circle and solemnly smoke the pipe of peace. The pipe used is one of great historical interest.

While the Indians smoke, old Nokomis appears at the door of the wigwam singing a lullaby to the infant Hiawatha swinging in his linden cradle. Nokomis is a fine character—strong, tender and motherly—and the melody she croons as she hangs over the sleeping babe seems like the breath of the night wind in its even cadence.

Following the lullaby the child's grand-parents Nokomis and Iagoo teach the boy Hiawatha how to use the bow and arrow. The warriors are much interested, and every lucky hit is greeted with loud cheers. Dancing is another important part of an Indian's education, and so skillful is the little fellow that the audience adds round after round of applause to the cheers of the braves. The drum which furnishes the time for all the performance is said to have been used at Queenstown Heights in the war of 1812. A deer skin rattle—a bit of dried deer skin filled with pebbles—one of the oldest musical instruments on the American continent, and the slow chant of the singer who handles the drum completes the orchestra.

Great consternation is in the camp when Hiawatha announces his intention of seeking his father, Mudjekeewis. Not only Nokomis, but the old chiefs, seek to dissuade him. Putting them all aside, he steps into his canoe, and, taking up his paddle, speeds swiftly out of sight.

In his absence the tribe pursue their various avocations quite unconsciously, polishing weapons, dressing skins, etc. To beguile the time Pau-Puk-Keewis is asked to sing his laughing song for them. Pau-Puk-Keewis is the only actor who is not an Ojibway. He is an Iroquois, and a handsome specimen of perfect physical development.

In a small promontory to the left and some distance from the stage is the Land of the Dakotahs, the Falls of

Minnehaha (a life-like canvas done in oil and partly hidden among the trees) and the tent of the old arrow maker. Hither Hiawatha comes, after being seen several times in the forest background, and lays the deer he has killed at the feet of the lovely Laughing Water. The acting here is unusually good. Hiawatha would be a handsome man anywhere. He is of the royal family of the Ojibway chiefs, and bears the marks of his high character in his face. Minnehaha is a pretty little Indian maiden, with a round, sweet face framed by heavy black braids of hair. She is richly dressed in embroidered deer-skins — the beautiful colours that the Ojibways have for ages used so effectively. With unconscious grace she brings "the bowls of bass-wood," and, dipping them in the clear water, offers refreshment to her guest. Then, entering the wigwam, she sits just within the door, while her father discusses with Hiawatha affairs of interest.

Minnehaha.

We felt from the first that there was a delicate touch of the reality in the lingering of the guest over his errand; the peculiarly confiding manner of Minnehaha.

> "Neither willing nor reluctant,
> As she went to Hiawatha,
> Softly took the seat beside him,
> While she said, and blushed to say it,
> 'I will follow you, my husband,'"

we were not surprised, therefore, to learn that they were betrothed lovers. It was a pretty concession to the audience, that Hiawatha should lead his bride along the pebbly shore just before us, and they never failed to receive a hearty burst of applause

The welcome which the Indians give to the returning Hiawatha and his bride is both noisy and enthusiastic. Nokomis has decked her wigwam with some very handsome pieces of Indian work, and the softest rugs are brought out in honour of the occasion. At once the festivities began. At once but without haste; nothing is done in haste. There is no stage manager, no cue is sounded, but one part follows another with the utmost ease and naturalness.

> "Then the cunning Pau-Puk-Keewis,
> He the handsome,
> Danced the Beggar's Dance to please them."

Indian dancing is at once the admiration and the despair of all who see it. The Ojibway foot is small, and they

dance in their deer-skin moccasins. But their feet slip and glide in and out in the most difficult steps with an ease and lightness that scarce disturbs their lithe swaying bodies. Hold the feet close together and try to glide around a room keeping time to the measured *tap* tap, *tap* tap, *tap* tap of a drum, and see what kind of work it is. And yet Pau-Puk-Keewis, who weighs perhaps two hundred pounds, does this and many other equally difficult steps with apparently as much ease as did the little Hiawatha.

Following the Beggar's Dance are others shared by all the actors. Even old Nokomis, whose weight must be more than two hundred, and her husband, who is eighty-six years old, join the dances and keep step with the same even lightness.

Perhaps the Indians themselves are conscious of their skill in this pastime. Calling one day at the wigwam of Nokomis, who speaks very good English, I was invited within. Iagoo, who was busy putting the finishing touches to an arrow, presently took up his precious old drum and crooning the usual accompaniment began the *tap* tap, *tap* tap, which is the only system they ever use. Immediately his daughter took the floor and entertained me for five minutes in a most artistic manner.

The bridal dance, which Hiawatha and Minnehaha dance together, is very pretty and full of stately grace, and again we catch the same tender meaning in eye and hand.

Gambling, or games of chance, was ever a human weakness, and these ancient brethren of the forest seem to have had their fair share. "The cunning Pau-Puk-Keewis" seems at his best here, so much so that one cannot help a fear that this splendid creature might easily become a wreck —the victim of his own magnificent but misguided strength. Indeed the gambling scene in intensity and excitement may be said to be the climax of the play. The players kneel, facing each other upon the ground, and the juggling goes on by means of three moccassins, under one of which a stone is hidden. Pau-Puk-Keewis wins one after another of the handsome furs that are put up, and at last the boy, which his frenzied opponent reluctantly stakes. This is plainly an innovation which the warriors find it hard to permit, and they withdraw to discuss it in savage groups and with averted faces. Pau-Puk-Keewis meanwhile struts offensively up and down the stage, and presently fills the measure of his misdeeds to overflowing by frightening Minnehaha and old Nokomis into screams of terror. Not only Hiawatha, but all the warriors throw themselves into a mad scramble to catch the defiant fugitive, —and here the acting is very real.

The Indian is thoroughly at home in a chase, and it may be doubted whether any other set of men could work so hard and make so little speed as these Ojibway warriors do in the next ten minutes. The water is thrown from their paddles in a white spray that seems to drench them, and their frantic cries fairly rend the air. But the lone canoe outstrips their united efforts, and Pau-Puk-Keewis disappears among the trees. As the panting runners dash past the audience, the perspiration is seen streaming from their faces, the veins on their temples stand out full and knotted, and every nerve seems quivering in the intensity of their rage.

Hiawatha *The Stage of the Play with natural surroundings . . .*

Pau-Puk-Keewis manages to show himself occasionally in most difficult places, always flinging back new shouts of defiance. At last he springs into full view at the very top of the cliff and throws back at his followers derisive peals of laughter. Again he disappears, and when the baffled warriors reach the spot he is seen changed into a beaver and making off from the shore below. It is a moment of intense excitement. Howls of rage roll down from the cliff, and the most daring of the pursuers leaps from the rock into the water—a sheer fall of more than thirty feet. A thrill of horror runs through the audience, but in a moment he reappears and battles with the transformed monster He kills Pau-Puk-Keewis in the form of the beaver.

Just how Pau-Puk-Keewis manages to appear next on

the stage without so much as the turning of a feather is one of the mysteries. But he comes up serene and smiling, and Hiawatha forgives him and restores him to his place in the tribe.

But it is impossible to give the full details of the play. Only one more scene can be touched upon,—the mystical departure of Hiawatha.

> "In the glory of the sunset,
> In the purple of the evening,
> To the region of the west wind,
> Of the north-west wind, Kee-way-din,
> To the islands of the blest,
> To the land of the hereafter."

Again his people gather around him to dissuade him. Very real is their sorrow. Dejection—almost despair—speak in every movement, every attitude. With face lifted to the glowing sky and hands outstretched in pleading prayer for his people, Hiawatha chants his farewell song. Mournfully it is taken up by the deep-voiced warriors as he steps into his canoe. From before him the water sweeps out in a wide silvery sheet that melts its way between the high shores of Campment d'Ours and Sapper Island. Breaking the long lines of light are two diminutive green isles buttressing their lengthening shadows before the western sun. St. Joseph Island lies along the horizon in the dim distance like a purple wall. This is what Hiawatha faces as he steps into his canoe; this is what the audience behind him faces; in all the glory of the waning summer afternoon. And then the singing, the solemn, tender, thrilling Indian melody, floating out over the water now from a score of deep voices, now that one lone voice speeding so mysteriously westward without touch of oar or breath of wind.

"*Hiawatha*" . . .

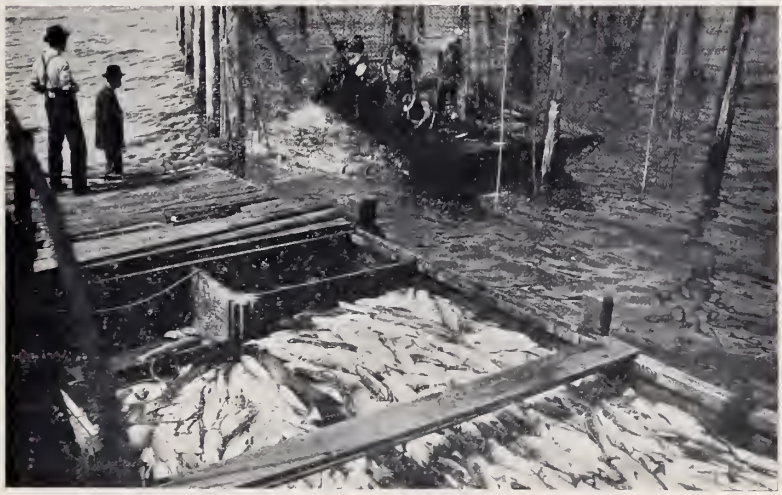
> "And the evening sun descending
> Set the clouds on fire with redness;
> Burned the broad sky like a prairie;
> Left upon the livid water
> One long track and trail of splendour.
> Down whose stream as down a river
> Westward, Westward Hiawatha
> Sailed into the fiery sunset;
> Sailed into the purple vapours;
> Sailed into the dusk of evening,
> And they said farewell forever,
> Said farewell to Hiawatha."

It is impossible to describe the sublimity of this closing scene. The place seems cut off from all common things. The deepening shadows of the forest behind, the shining expanse of waters before, the lone figure standing stately and solemn in the swiftly speeding canoe. In the pauses of the music the sighing of the pine trees can be distinctly heard, as if a vast silence waited sound. The voice of the singer dies away in the distance, and the canoe is finally hidden from our sight by distance.

Never had play such a setting. Never had actors such splendid distances, such a glorious background. The picture stamps itself indelibly upon the mind of every beholder, a perpetual memory, odorous with the unnameable fragrance of pine and cedar and balsam, and shelving rock and shimmering water.

1092 Special ... CATCHING FIFTY-THOUSAND SALMON IN TWO HOURS; on the Fraser River, Canada

By courtesy of The Anglo British Columbia Packing Co



Taking Salmon from the Traps on the Fraser River . . .

The first Section of this highly interesting series depicts a panorama view of the river front of Stevenson, B.C., the prosperous town, practically composed of scores of vast "Canneries" of the salmon which are caught in hundreds of thousands annually. These huge structures are built on

piles driven into the bed of the river. Scores of fishing boats of the salmon catching fleet are moored to the wharfs and landing stages, and these, with the buildings, form in the background a constant change of panorama as the tugboat (from which this view was photographed), glides rapidly past.

The next Section shows a tugboat towing a fleet of fishing craft down the river, "dropping" one after the other as the salmon "grounds" are reached; after each small boat casts loose, the crew of same hoist sail and begin operations.

The third Section gives a splendid view of one of the many salmon traps in the Fraser River, being emptied of its catch.

These salmon traps are a series of nets strung between piles driven into the bed of the river. The fishermen are seen hauling in these nets and emptying their contents into a scow by various methods; viz., pole or catch net, fork, hoisting nets by hand and steam, &c., until the scow is filled with a squirming, slashing mass of salmon, wonderful to behold.

Emptying Salmon into Barge on the Frazer River

As soon as a scow is filled, it is towed to one of the Canneries at Stevenson by tugboat, and the next Section depicts such scene.

The fish are finally landed by "chuting" same from the scows into the cleaning sheds of the Cannerie. Here hundreds of Indians are at work, opening, gutting and cutting the salmon into sections, when these latter are put into tin cans, sealed, steamed, labelled, crated and are then ready for transportation to the World's Markets for tinned salmon, England drawing her main supply from Stevenson, B.C.

This film reproduces every important phase of the Fraser River salmon fishing industry. The photographic quality is of the best, and the interest is maintained throughout the entire length of the film. A unique subject, full of action. **Length 500 feet.**

Our Bioscopist in South Africa . . .

1093 .. TRAPPING SALMON ON THE FRASER RIVER

Another view of a salmon trap showing the fishermen emptying the nets. The salmon are caught in thousands by this method of trapping, and the sight fairly turns the head of a fisher after salmon who traverses a stream for two hours and finally lands a sprat. **Length 75 feet.**

1094 ... PROF. STANLEY SPENCER STARTING HIS AIRSHIP FROM THE CRYSTAL PALACE PREPARATORY TO HIS FLIGHT AROUND ST. PAUL'S, September 17th, 1903.

The first attempt made by Professor Stanley Spencer to navigate his Airship around St. Paul's was not entirely successful as far as obtaining good animated pictures of the ship in mid air was concerned, although scores of "cinematographers" had a "shot" at it. The only picture showing in detail the structure of the airship transporting same from its shed at the Crystal Palace, the start, and sailing in mid air, was secured by us, and gives an excellent idea of nature of the "ship" with which Professor Spencer hopes to conquer the areal sphere. **Length 150 feet.**

1095 . MAJOR WOODS' METHOD OF CONQUERING A 3-YEAR-OLD UNBROKEN COLT

Major Woods' method of breaking a colt differs vastly from the usual and cruel method in vogue. He lassoes a wild unbroken colt, wrestles with same, conquers it, and within a few hours will saddle and drive the animal in harness, thoroughly SUBDUED. Once Major Woods "floors" a

colt, a child can with safety sit between his hocks and a lady ride or drive it an hour after. This picture portrays a wrestling match between Major Woods and an unbroken colt (16 hands high), the Major coming off the victor, and is full of action and of great interest to all lovers of animal creation. **Length 200 feet.**

1096 .. HEAVY SEA ON SOUTH COAST

During the recent gales along the South Coast we were fortunate in securing this splendid view of heavy seas breaking against the pier and breakwater and rolling up the shore amidst volumes of foam and spray. One of the best. **Length 75 feet.**

1097 ... GAME OF LIVING WHIST

An excellent picture of a game of Living Whist recently played at Dulwich. Each person representing one of the 52 cards the pack is appropriately costumed to depict the different suits and face cards. The game is then played by the figures advancing or receding singly or in suit, as the case may be, and forms one continuous picture of ever-changing evolutions and groupings. A novelty. **Length 175 feet.**

THE ROCKY MOUNTAINS, CANADA

A series of Panorama Views taken from the front of the Express Train passing through the most gorgeous scenery of the Kicking Horse Canyon.

By courtesy of the Canadian Pacific Railway.

The Tall Pines of the Rocky Mountains . . .

1098 PANORAMA OF THE KICKING HORSE CANYON

A wonderful picture of majestic scenery as the train (from the front of which these photos were secured), speeds over the rails, around curves, over bridges and ledges cut into the rocky sides of the mountain, with the torrent below and the towering mountain peaks above, ever in view, and of constant changing aspect. This is the shortest Section of one of the most wonderful railway pictures ever bioscoped.

Length 150 feet.

A glimpse of the Kicking Horse Canyon . . .

1099 ... THE KICKING HORSE CANYON AND THE GREAT LOOP AT GLACIER HOUSE

The line, which has gradually curved towards the south since crossing the summit at Stephen, runs due south from here to *Leanchoil*, where the Beaverfoot River comes in from the south and joins the Kicking Horse. At the left, the lofty peaks of the Ottertail Mts., walled, massive and castellated, rise abruptly to an immense height; and, looking south, a magnificent range of peaks extends in orderly array towards the south-east as far as the eye can reach. These are the Beaverfoot Mountains appearing to slope away from the railway. At the right Mt. Hunter, a long, gradual slope, pushes its huge mass forward like a wedge between the Ottertail and Beaverfoot ranges. The river turns abruptly against its base and plunges into the lower Kicking Horse Canyon, down which it disputes the passage with the railway. The next Section shows the great curve at Glacier House,

which the train negociates by passing through numerous snow-sheds, over bridges, through tunnels, &c. The railroad forms a complete loop or circle at this point, and by a gradual ascent, passes over itself at the higher altitude. A complete circular panorama is thus obtained, which for grandeur, is difficult to equal. **Length 250 feet.**

1100 ... WITH THE IMPERIAL LIMITED THROUGH THE KICKING HORSE CANYON

This is *perhaps* the most varied Section of the "Kicking Horse Canyon" Series, the scenery, however, bearing of a more rugged character than in the preceding films. Bridges, curves and tunnels are more numerous. The canyon at this point rapidly deepens, until beyond *Palliser*, the mountain sides become vertical, rising straight up thousands of feet, in a bronze wall crested by a long line of nameless peaks, and within an easy stone's throw from wall to wall. Down this vast chasm go the railway and the river together, the former crossing from side to side to ledges cut out of the solid rock, and twisting and turning in every direction, and every minute or two plunging through projecting angles of rock which seem to close the way With the towering cliffs almost shutting out the sunlight, and the roar of the river and the train increased a hundredfold by the echoing walls, the passage of this terrible gorge will never be forgotten.

Length 325 feet.

Nos. 1098-9-1100. Total length 725 feet, supplied in one continuous length if desired.

1101 ... THE "EMPRESS OF CHINA" LEAVING VANCOUVER FOR THE FAR EAST.

The Pride of the Pacific Fleet of the Canadian Pacific Railway is seen approaching the camera at full speed, the progress of this liner being followed by means of our rotary tripod, thus giving a splendid view of the steamship ploughing through the waters until it passes out of the picture. Excellent quality. **Length 50 feet.**

1102 ... HAULING IN SALMON NETS AT VANCOUVER.

A lively scene among the fishing fleet on the Fraser River during the salmon season, showing hundreds of salmon struggling in the nets as these are drawn to the surface and finally emptied of their contents. Full of animation.

Length 75 feet.

1103 ... THE NORTH AMERICAN INDIAN AT "PEACE" DANCE.

An unique subject, depicting a tribe of North American Indians, in full native costume, performing a picturesque "Peace Dance." Excellent photographic quality, and of an active nature. **Length 100 feet.**

1104 ... I.—INDIANS GAMBLING FOR FURS.
II.—IS IT WAR OR PEACE?

There are good as well as bad Indians; in this scene the former falls a victim to the latter, who deprives his dupe of the spoils of a fur hunting season. The second section depicts a life-size view of a warrior, in his canoe, mocking and threatening his enemies, after which the expressions on his face change to that of a friendly smile and invitation to join him in smoking the Pipe of Peace. A grand picture of facial expressions, full of characteristic grimace.

Length 60 feet.

1105 ... INDIAN CANOE RACES.

An animated scene of a Canoe Racing Contest between Canadian Indians on the Sault Saint Marie River, showing great activity among the warriors in paddling their birch bark canoes towards the winning post. **Length 50 feet.**

Logging in the Canadian Pine Forests . . .

1106 FELLING PINES IN NORTH WEST TERRITORY

The gigantic pines of the North-West Territory are the envy of the Lumbering world. This picture shows the axemen and sawyers attacking one of these trees, which, after cutting and sawing through its trunk, upset its perpendicular by driving a wedge. The giant falls with a crash, carrying with it many branches of surrounding trees in its descent.

Length 60 feet.

1107 ... DRAGGING LOGS OVER CORDOROY ROADS THROUGH THE PINE FORESTS

Lumbering in many of the Canadian forests is conducted during the summer months. There being no snow or ice to aid in the transportation of the logs to the river,

these latter are chained in long rows and dragged through the forests over corduroy roads by teams of ten or a dozen horses. The scene is one not likely to be soon forgotten.

Length 75 feet.

1108 LUMBERING IN THE CANADIAN PINE FORESTS

A splendid picture series of Logging in the North-West Territory (differing in many respects to that placed on the market last year). The first section shows the felling of a monster tree, which is transported over gullies by means of cable and pulley. The trunks are then chained together and dragged through the forest by teams of ten horses. The last section shows the "log rolls" by the sea, where, one after the other, these massive logs are hurled into the water with great splashes. A grand subject, of best photographic quality. **Length 300 feet.**

Lumbering near Welcome, B.C.

1109 ... MILLING LOGS ON PACIFIC COAST (NORTH WEST TERRITORY) CANADA.

This subject would form an appropriate continuation of the preceding film, showing further progress of the log. Here we give an excellent panoramic view of the log rafts, having been floated down the river and caught by chained "booms," are held in tow until required to be milled into lumber, when they are drawn from the water over a log-way by means of an endless chain gear. Arriving at the mill, they are sawed into boards and proper lengths, these again being loaded into the hold of a ship lying alongside the mill dock, while the refuse (sawdust and cuttings) is chuted into a heap in the mill yard and consumed by fire. Many of these burning heaps are shown in this picture.

Length 150 feet.

"ROBBERY OF THE MAIL COACH"

EXCITING INCIDENTS OF 100 YEARS AGO.

Photographed by the Sheffield Photo Co.

1110 —

The film commences showing the exterior of a roadside Inn, where the landlord and a country yokel are seated, smoking and drinking, when they catch sight of the coach. the coach pulls up, and passengers alight and partake of refreshments. The coach drives off and scene changes to a cross road. The coach is seen approaching. Suddenly two highwaymen appear on the scene, and calling to the passengers "Hands up" shoot both the driver and guard. They proceed to relieve the passengers of their valuables, one of the lady passengers meanwhile having fainted, and another stubbornly resisting her persecutors. Having attained their object, they mount their steeds, raise their hats, and ride away. Shortly after two Kingsmen ride up, evidently seeking information as to the whereabouts of the highwaymen, and having acquired same, ride away in pursuit.

The next scene shows the wayside Inn to which the highwaymen ride up and dismount and enter for refreshments. Whilst inside the Kingsmen arrive, and having asked and obtained information of the landlord, enter the Inn. Meanwhile the highwaymen have seen their approach, and the scene changes to the back of the Inn, where the highwaymen are seen to throw a rope from an upper window and escape by this means. The Kingsmen perceiving the rope at the window, follow.

The scene again changes to a pretty river scene into which the highwaymen leap in their endeavour to escape. In the rush across the stream one of them shoots at their pursuers but without effect.

The film is now reaching an exciting stage and two changes of scene takes place, in which the pursuit is hotly continued, many pistol shots being exchanged.

Next is seen a clump of trees, out of which pursuers and pursued emerge. A desperate struggle takes place, in which the Kingsmen are thrown to the ground. The highwaymen manage to escape but lose their pistols in the encounter.

The next and last scene showing a tree into which the highwaymen climb in a vain endeavour to elude their pursuers. They are discovered in the act by the Kingsmen who raise their pistols and shoot. Both highwaymen are seen to fall violently from the tree to the ground. Whilst the Kingsmen are attending to one, the other with difficulty endeavours to get away but is promptly shot in the attempt, making a thrilling finish to an exciting and novel subject.

A film that is full of exciting incidents and of a unique and novel character. All the dresses in this picture are the style of 100 years ago. All the scenes are well chosen, including the Inn, which was a popular calling place in the old coaching days of that period.

Total length 375 feet.

1111 ... THE WANIA TROUPE OF SLAVISH DANCERS.

The acrobatic nimbleness displayed during the dance of this remarkable troupe is really wonderful to behold, the entire length of films shows a succession of various phases of the Russian style of dancing and can not be equalled for action and quality. **Length 225 feet.**

PICTURESQUE SWITZERLAND.

Photographed by Mr. F. Ormiston-Smith.

1112 A TRIP AROUND LAKE OF THE FOUR CANTONS, SWITZERLAND

No more picturesque scenery than that of Lucerne Lake and its villages is to be encountered anywhere. In this series we reproduce in successive order the different points of interest touched by the steamer which conveys the tourists around the lake, starting from Lucerne and ending at Fluellen:—

1.—Lake steamer leaving Lucerne.
2.—Panorama of Lucerne Lake front.
3.—The picturesque Village Weggis.
4.—The oldest Chalet at Trieb.
5.—Brunnen—Steamer leaving.
6.—The Shillerstein.
7.—William Tell Chapel.
8.—Rutli and Surroundings.
9.—Vitznau—Rigibahn.
10.—Gersau, an ideal Spot.
11.—Fluellen—End of Trip. **Length 350 feet.**

The Shellelen Gorge, Switzerland.

1113 ... PANORAMA OF THE ALPS OVER THE MUERREN RAILWAY

Probably one of the finest mountain railway trips in the world, rendered particularly interesting by being photographed from the front of the engine. A grand view of the snow-clad peaks of this fine range of mountains is depicted from an ever-changing aspect.

Length 250 feet.

1114 ... PANORAMA OF THE MUERREN RANGE OF ALPS

A famous view of the Eiger, Monch, Jungfrau, Silberhorn, Schwarza Monch, Ebne Fluh, Mittaghorn, Grosshorn, Breithorn, Tschingethorn, and Gspaltenhorn. **Length 50 feet.**

1115 ... MOTORING ON THE HOHEWEG—INTERLAKEN

Bioscoped from a motor. The centre of fashion and society in the Bernese Oberland. The rendezvous of the most cosmopolitan crowd in Europe. **Length 50 feet.**

1116 ... ARRIVAL OF STEAMER, LANDING OF PASSENGERS, AND PANORAMA OF HOTEL BUS STAND—INTERLAKEN

An event of almost hourly occurrence during the tourist season in this busy centre. **Length 75 feet.**

1117 ... LACE MAKING AT MURREN

Swiss lace is world famed, and much of the best of it is produced by the busy hands of the inhabitants of this pretty Swiss village. **Length 50 feet.**

1118 ... CATTLE CROSSING THE GRINDELWALD EISMEER ON THEIR WAY TO HIGH PASTURE

A curious incident which happens in early summer when the cattle are taken to the high pastures for three months.

Length 50 feet.

1119 THE HERD OF GOATS AT THE GRIMSEL HOSPICE

The goats of the Grimsel are almost as famous as the Hospice itself, and form a most attractive picture among the bleak and desolate surroundings.

Length 100 feet.

St. Peter's, Vatican, Rome

1120 PANORAMA OF GRIMSEL HOSPICE AND LAKE THE STAGE LEAVING FOR RHONE GLACIER

Grimsel was the scene of the Austrian-French conflict of 1799. It is now one of the most popular passes in the Alps. **Length 100 feet.**

1121 ... DEPARTURE OF THE DILIGENCE FOR MEIRINGEN

The chief event of day at the Grimsel Hospice. An excellent picture, full of Animation. **Length 100 feet.**

1122 ... STAGE COACH V. MOTOR, OVER A MOUNTAIN ROAD

A striking instance of the march of time is the frequent appearance of a motor on mountain roads, which only a year or so ago, were only crossed by the old world stage coach. **Length 75 feet.**

1123 ... ARRIVAL OF STAGE COACH AT HANDECK

An interesting and picturesque sight. This includes the arrival of the old stage, the mail coach and diligence, and a motor car. **Length 75 feet**

1124 ... FEEDING THE HANDECK RABBITS

A pretty feature of life at the Handeck Inn on the renowned Grimsel route. **Length 60 feet.**

1125 ... STREET SCENES IN BERNE

The capital of Switzerland is an interesting town, and the national life is perhaps best seen in its streets.

Length 125 feet.

1126 ... MARKET DAY IN BERNE SWITZERLAND.

Tuesdays are days of great excitement in the quiet old town of Berne, when the whole population is bent on getting very much for very little. **Length 75 feet.**

1127 ... THE JUNGFRAU ELECTRIC RAILWAY.

The most astounding enterprise of modern times The train leaving the Schiedegg station and entering the Eiger tunnel *en route* for the station Eigerwand, at present the highest completed portion. **Length 100 feet**

MISCELLANEOUS.

St. Mark's, Venice . . .

1128 ... LABOUR DAY PARADE IN VANCOUVER. BRITISH COLUMBIA

A procession of marching members of Labour Societies in uniform characteric of their trades, headed by bands and banners, while many floats of elaborate design, bearing ma-machinery in motion, manufacturing processes in operation, and others representing various trades, are drawn past the camera by teams of four, six and eight horses each. Excellent photographic quality.

Length 250 feet.

1129 CHINESE MERCHANT'S FUNERAL PROCESSION THROUGH STREETS OF VANCOUVER—BRITISH COLUMBIA.

The funeral of Wong Hip Kwong, a prominent Chinese merchant *en route* from Chinatown to the cemetery. The remains were not interred, however, but at the conclusion of the ceremony were brought back to the undertaking establishment, where they awaited shipment to China. The funeral was under the auspices of the Chinese Empire Reform Association and other Celestial organisa-

tions, and owing to the advanced ideas of deceased, the ceremony was curtailed of much of its Oriental pomp and splendour. The procession was headed by the city band, and there was a big turnout of Chinese. An unique subject.
Length 75 feet.

1130 ... **SANTOS DUMONT IN HIS AIRSHIP SAILING OVER THE REVIEW GROUNDS IN PARIS, AND SALUTING PRESIDENT LOUBET FROM OVERHEAD**

During a recent Review of Troops before President Loubet, Santos Dumont navigated his Airship right over the heads of the Presidential party and in passing fired a salute from midair. Splendid portrait of M. Loubet.
Length 60 feet.

1131 ... **PRESIDENT LOUBET DECORATING FRENCH OFFICERS**

A close view of President Loubet pinning decorations on the breasts of deserving officers and gendarmes, concluding the ceremony in each instance by kissing the soldier on the cheek as is the custom in France. **Length 50 feet.**

1132 ... **REVIEW OF THE ALGERIAN REGIMENT BEFORE THE PRESIDENT OF FRANCE**

This is a picturesque scene of the French regiment of Algerian troops, marching in company formation past the camera. The first instance of cinematographing these soldiers in France. **Length 50 feet.**

1133 ... **THE PRESIDENTIAL TRAIN LEAVING THE ST. LAZARE STATION, PARIS**

The decorated engine of gigantic proportions, blowing steam and puffing hard, is just starting the Presidential train from the station. The train is composed of heavy Pullman cars, also decorated, the whole forming a splendid picture **Length 50 feet.**

1134 ... **DRIVING CATTLE IN THE ALPS**

In spring, the Swiss herdsman collects his cattle and drives the herds up the mountains to higher pasture. Here is shown a quiet valley, with mountain streams in foreground, surrounded by towering peaks. The cattle are driven over a stone bridge spanning the stream, towards the camera. A beautiful picture. **Length 75 feet.**

1135 **MAN'S BEST FRIEND—THE DOG**

A fine series of pictures of the 1903 Kennel Club prize winners, including dogs of the following classes, viz.:—Mastiffs, Newfoundlands, Dalmatians, Pointers, Bloodhounds, Old English Sheep Dogs, Irish and Scotch Terriers, Great Danes, Greyhounds, Wolfhounds, Dachshound, Poodles, Toy Spaniels, Collies, Chow Chows, &c., &c. A picture full of life and of excellent photographic quality. **Length 125 feet.**

1136 ... **LACROSSE — CANADA'S NATIONAL GAME. Between the West Minster and Vancouver Teams**

The commencement of film shows the members of the two teams filing by the camera. The game watched by 5,000 spectators, begins in the most lively fashion and continues throughout the length, while near the end a panorama of the grounds with visitors is reproduced while the game is in progress, thus giving the spectator a fine idea of how Canada's National game is played **Length 150 feet.**

THE MATTERHORN

(14,780 FEET).

CONQUERED BY THE BIOSCOPE.

Photographs by Mr. F. Ormiston-Smith.

The Matterhorn (14,780 feet) Village of Zermatt at base

On September 28th, 1903, the Urban Mountaineering Expedition left Zermatt to attempt the conquest of the most famous Mountain in the World, and at mid-day, on the 29th that conquest was completed by the bioscoping of the marvellous panorama from the actual summit of the Matterhorn, 14,780 feet above the level of the sea.

Christian Burgener, the leading guide of the Expedition, is one of the best men in the Alps, with him were the well-known Zermatt Guides, Gabriel Zumtaugwald, Joseph Taugwalder, Peter Perren, and Felix Julen.

Herr Dethleffsen of Berne, accompanied the Expedition, together with the porters who carried the apparatus and provisions, while the organizing and photographing were carried out by Mr. F. Ormiston-Smith, the eminent mountaineering photographer.

The following series of pictures which illustrate the entire ascent of the Matterhorn, are probably the most wonderful bioscopic pictures ever taken in the face of tremendous difficulty and danger.

Such renowned portions of the mountain, as the Old Cabane (the scene of Mr. Whymper's first exploits); the Shoulder (where four of the first party who ever trod the summit, met their deaths during the descent), and the marvellous summit ridge and incomparable panorama are included; so that, the result of this Bioscope ascent is likely to rival in interest the famous ascent of 1865, when all the World rang with the news of the conquest of the Matterhorn, and its terrible vengeance.

The Bioscope Expedition with the Mattherhorn in background . . .

1137 ... THE ASCENT OF THE MATTERHORN

a ... **THE VILLAGE OF ZERMATT (5,315 feet)**

One of the most favoured villages in the Alps. It attracted great interest owing to the publicity given to the first ascent of the Matterhorn. Visited annually by thousands of tourists, whose chief pleasures are the worship of the Matterhorn and the enjoyment of some of the most magnificent Alpine scenery.

b ... **THE SEILER HOTELS AND CATTLE GRAZING ON THE BANKS OF THE MATTERIRSP.**

Zermatt owes much to the zeal and enterprise of the renowned Seiler family. Their hotels are held up as models of all that is best, and most comfortable in Switzerland. The fine cattle from Canton Schwyz, belonging to Herr Seiler, which are much admired, are seen grazing near the torrent stream, the Matterirsp.

c **THE MATTERHORN SEEN FROM ZERMATT**

The most imposing mountain form in the world. First ascended in 1865 by Rev. Chas. Hudson, Lord Francis Douglas, Mr. Hadow, and Mr. Edward Whymper, with the guides, Michel Croz and the Taugwalders. In descending, Mr. Hadow slipped and fell with Lord Douglas. Rev. Hudson and Michel Croz a distance of 4,000 feet on to the Matterhorn glacier. The ascent, which is never free from danger, occupies from 9 to 12 hours from the Schwarzee Hotel.

d **THE BIOSCOPE EXPEDITION TRYING THEIR STRENGTH**

The guides of the expedition, some of the most noted in tha Alps, are seen exercising their muscles on the crags and ledges of a rock, the descent of which is the most amusing feature.

e **PREPARATIONS FOR THE DEPARTURE FROM THE HOTEL MONTE ROSA**

The packing of the necessary provisions, meat, bread, cheese, etc., not to mention wine and cognac, is a most important item. Herr Seiler is seen superintending the arrangements, and, after the usual farewell, the party leave for night quarters.

Members of the Urban Alpine Expedition

f ... **THROUGH THE VILLAGE OF ZERMATT**

The chief street of Zermatt is built with an utter disregard for uniformity; there is, however, a charm about the picturesque chalets which few Alpine villages possess.

g ... **LEAVING ZERMATT BEHIND**

Through the chalets of Buhl, the path winds up the hillside, and Zermatt, two thousand feet below, lies lazy and content.

h ... **APPROACHING THE SCHWARZEE HOTEL (8,494 feet)**

The hotel at the Lac Noir is often used as the starting place for the ascent of the Matterhorn, in fact it might well be called the Matterhorn Hotel.

The Old Cabane on the Matterhorn . . .

i ... **LEAVING THE SCHWARZEE HOTEL FOR THE HORNLI**

Climbers are seen departing for the Cabane on the Hornli ridge, now used as night quarters for the Matterhorn. In the background are the peaks of the Rimpfischhorn and Strahlhorn.

j .. **THE HORNLI RIDGE (9,492 feet)**

The Hornli ridge connects with the actual rocks of the Matterhorn; near this point a cairn was erected in 1862 by Mr. T. S. Kennedy to mark his winter attempt to ascend the Matterhorn.

k ... **ARRIVAL AT THE MATTERHORN CABANE (10,16 feet)**

Constructed by the Swiss Alpine Club, a short distance from the base of the Matterhorn. Now used by the majority of those who attempt the Matterhorn as a refuge for the night previous to an ascent.

l ... **PANORAMA OF THE MONTE ROSA CHAIN FROM THE CABANE**

A fine view looking due South. Most of the peaks of Monte Rosa, the Lyskamm, and the Breithorn are visible.

m ... **TRAVERSING THE LEDGES NEAR "WHYPER'S CAMP"**

A picture taken early in the morning of the second day shows the traversing of the rocks near the place where the first party camped in 1865, now known as "Whyper's Camp."

n **THE OLD CABANE ON THE EAST FACE 12,526 feet**

The first hut erected in the East face in 1867 by Mons. Alex. Seiler, but placed in a very insecure position, and now abandoned.

o ... **THE ROCKS ABOVE THE OLD HUT**

Here is the scene of Dr. Moseley's death, known as "Moseley's plateau." Dr. Moseley untied himself from the rope when near the hut during the descent in 1879, and when trying to cross a projecting rock, fell and was killed.

p ... **CLIMBING BY THE FIXED ROPES**

In places the rocks have been blasted and ropes fixed to render the ascent safer.

q ... **THE SHOULDER (14,110 feet)**

A snow-covered rock slope, at a very considerable angle. On the rocks immediately above occurred the terrible accident of 1865, previously referred to

r ... **BELOW THE SUMMIT RIDGE**

The arête, or rock ridge connecting the shoulder with the summit, and known as the "Roof," is the most difficult portion of the mountain, and is a great strain on the muscles and very trying to the head.

s ... **REACHING THE SUMMIT (14,780 feet)**

The summit, which is a long snow-covered ridge, in places barely a yard wide, is approached by a short slope of snow. One end is the Italian, and the other the Swiss summit.

t ... **PANORAMA FROM THE SUMMIT (14,780 feet)**

A wonderful and impressive view which few have had the good fortune to enjoy. All the giant mountains of the Zermatt Valley are seen, together with the far-off chains of the Oberland, of Northern, and of Eastern Switzerland. The Dent Blanche, the Gabelhorn, Roth-horn, and the Weisshorn, Mischabelhorner, Allalinhorn, Strahlhorn, and Rimpfischhorn, Monte Rosa, the Lyskamm, and the Breithorn compose a panorama of mountain scenery which it would be hard to equal, and which is none the less beautiful for having been *bioscoped* from the summit of the grandest mountain ever ascended by man.

Total Length 900 feet.

Sold only in complete lengths. Price £18 18s.

1138 ... PANORAMA FROM THE GORNER GRAT RAILWAY (10.289 feet)

This Railway, at present the highest in Europe, was opened in 1898, and was estimated to cost 3,500,000 francs. The average gradient is 20 in the 100, and the wonders of the line are the fine tunnel near the Riffelalp, and the Findelen Bridge. This is in three spans, the centre being 164 feet above the torrent at its feet. Electric Railway of one metre gauge.

Method of photographing the Gorner Grat Panoramas . . .

In the picture the train is first seen leaving the Riffelalp Station and entering the first tunnel, from which a descending train approaches. On emerging from the tunnel after a fine run on the side of the Riffelberg, during which one or two smaller tunnels are passed, the fine view of the Matterhorn appears. Again, a run of some distance while the train gradually ascends towards the Summit Station, when the Matterhorn is seen for some time in its most imposing aspect, followed shortly by the Breithorn and the Lyskamm. Then there is a picture of the Findelen Bridge, quite a feature of the line, and the Findelback Torrent, until, at a height of 10,289 feet, there opens out one of the finest mountain views in the world; commencing with the fine form of the Weisshorn, followed in quick succession by the needle-like Gabelhorn and Roth-horn, and as a centre-piece, the majestic Matterhorn in all its beauty. Then the Kleine Matterhorn, Castor and Pollux, the huge massif of the Breithorn, the

Lyskamm and Monte Rosa, and lastly, the Peaks of the Mischabel group, the Dom, and the Tasch-horn. Although taken from a distance of several miles, every peak stands out with remarkable clearness, and the panorama is, without doubt, one of the finest ever bioscoped. **Total length 400 feet.**

1139 ... THE MATTERHORN, THE VILLAGE OF ZERMATT & GROUP OF SCHWYZ CATTLE

The fine peak of the Matterhorn as seen from the Hotel at the Lac Noir, with a picturesque view of the valley of Zermatt and Herr Seiler's cattle grazing near the hotels.

Length 100 feet.

1140 ... CLIMBERS LUNCHING AT THE SCHWARZEE HOTEL

A climbing party about to ascend the Matterhorn seen lunching at the hotel near the base of the mountain.

Length 75 feet.

Mr. Ormiston-Smith bioscoping Alpine Panoramas from front of a special Electric Tram.

1141 ... A ZERMATT WASHERWOMAN

A peculiar, but eminently practical method of washing, which dispenses with soap and utilizes the river; not recommended on the Thames within the four mile radius!

Length 50 feet.

1142 MULES BRINGING UP WOOD TO THE HOTEL JUNGFRAU AT THE EGGISHORN 7,195 feet.

Fuel is brought up by mules to many of the high Alpine resorts; the picture shows the interesting manner of unloading. **Length 50 feet.**

1143 ... ASCENT OF THE JUNGFRAU (13,670 feet)

First ascended in 1811. A difficult and fatiguing snow climb, the dangers of which depend largely on the condition of the snow.

The ascent was successfully made by the Urban Alpine Expedition, headed by Mr. F. Ormiston-Smith, the well-known mountaineering photographer, on September 24th, 1903, and a fine series of pictures were secured illustrating the whole ascent, and culminating with a panorama from the summit (a most wonderful picture).

The following pictures comprise the series :—

a ... **THE JUNGFRAU SEEN FROM INTERLAKEN**

Interlaken, on of the most popular centres in Switzerland, may be said to live on the view of the Jungfrau, which is its one great attraction.

b **THE BAREGG (5,140 feet)**

Situated 2,000 feet above the village of Grindelwald. A small hotel, where provisions and wood are obtained for the ascent.

c ... **THE LADDERS FROM THE BAREGG**

Owing to the falling away of the glacier near the Bäregg it is necessary to descend two ladders to reach the moraine of the Mer de Glace.

The Members of the Urban Alpine Expedition, with the "Jungfrau" in background.

d .. **CROSSING THE MORAINE OF THE EISMEER**

The large collection of debris brought down by the glacier, which has to be crossed in a southerly direction to reach the

e . **KALLI SLOPES**

These slopes necessitate a steep grind of two hours or so and end on the Fiesch Glacier at the top of which is

f .. **THE BREAKFAST PLACE**

A recognized halting place, where tea is partaken of (other drinks of course occasionally replace tea), and a halt made before proceeding up the Fieschier Glacier to

g ... **THE BERGLI HUT (10,825 feet)**
Belonging to the Swiss Alpine Club, finely situated, perched upon a rock in the middle of a snow field.

h ... **PUTTING ON THE ROPE**
The climbers are seen roping up preparatory to ascending the slopes of the Mönch-joch.

i ... **SOFT SNOW ON THE MÖNCH-JOCH**
In this picture the use of snow shoes is well seen. They greatly facilitate the long snow walk over the Eurgichneefeld to

j ... **THE UPPER MÖNCH-JOCH (11,870 feet)**
A snow pass between the Mönch and Trugberg. A magnificient view looking south.

k ... **THE JUNGFRAU FIRN**
A long snow field leading to the actual base of the final peak. Dangerous on account of hidden crevasses.

l ... **NEARING THE SATTEL**
Shows how laborious the fresh snow upon a mountain can make a climb such as this. One source of accidents.

m ... **THE ROTHAL SATTEL (12,330 feet)**
A snow gap between the Rothalhorn and Jungfrau. A most difficult slope when iced, and can be dangerous.

n ... **THE SUMMIT SLOPE AND SUMMIT (13,670 feet)**
The summit is reached by a narrow slope of snow, but a few feet wide, on which a perfectly steady head is necessary. The actual summit is a small one of snow, which one can sit astride.

o ... **THE PANORAMA FROM THE SUMMIT**
Probably the finest high Alpine panorama. Commencing eastwards with the Eiger, Monch, Schreckhorn, Lauteraarhorner, Fiescherhorner, Finsteraarhorn, Oberaarhorn. In the south the Italian Peaks and Palaisian Alps with the Matterhorn, and Mont Blanc.

Total Length 700 feet.

MISCELLANEOUS.

1144 **T.R.M. KING AND QUEEN OF ITALY VISIT TO PARIS**
A splendid series of portrait views of the Royal couple and M. Loubet, President of the French Republic—arriving and departing from the Hotel de Ville, Paris—with Cuirassier Escort. **Length 150 feet.**

Full descriptions of the following will be inserted in the No. 1 Supplementary Issue.

1145 ... **LORD DUNDONALD REVIEWS THE TROOPS AT MONTREAL** **Length 150 feet**

1146 ... **WILL THE EXPRESS OVERTAKE THEM?**
A foolhardy adventure. **Length 60 feet**

1147 ... **A RACE BETWEEN TWO CRACK STEAMERS BETWEEN SEATTLE AND VANCOUVER**
The "City of Seattle" v. C.P.R. "Princess Victoria."
Length 60 feet.

1148 ... **SPEARING FISH IN CANADIAN WATERS**
The dog enjoys the sport. **Length 100 feet.**

STUDIES OF . . .
NATURAL HISTORY.

Photographed by F. MARTIN-DUNCAN, F.R.H.S.

ANIMAL AND INSECT LIFE.

2000 ... OUR FARMYARD FRIENDS

This Film represents a striking Series of Animated Pictures of Farm Life. First we see beautiful breeds of pigeons gathering on the roof of the pigeon loft, strutting up and down, and eagerly peeking up grain. The scene changes to the poultry run where thirsty chicks are drinking, and others are at their toilet. The ducklings with fussy mother hen are being fed by the children. After meat a long drink say the Indian ducks. The geese gobbling dainty morsels in haste, then march homeward. In the meadows we visit in turn, the cow, her lord the bull, faithful Neddy the donkey, and the mare and foal. Then away to the pig pens where we see a promising litter of sucking pigs and fat mother sow. Lastly "Papa Boar," a hog of gigantic proportions.

Length 300 feet.

2001 ... POULTRY PORTRAITURE

An amusing and popular subject, introducing a number of animated portrait heads of popular breeds of poultry, such as the Wyandotte, Buff Orpington, Minorca, etc.

Length 75 feet

2002 .. THE WHITE RAT AT HIS TOILET

Showing a pair of White Rats at play, daintily nibbling cheese, and cleaning up after their repast in a very laughable manner. Exceedingly good.

Length 75 feet.

Many of the following Pictures were procured by courtesy of the Zoological Society, Regent's Park:

2003 ... FEEDING THE PELICANS

This is a splendid and most humorous subject, full of laughable incident and animation. The pelicans rush from their pen and plunge into the well-stocked fish pond, tossing their heads, jostling each other, fighting over the fish, etc.

Length 75 feet.

2004 ... EAGLES AT THE ZOO

A striking series of pictures of these noble birds and their grim cousins the vultures on the alert and sunning themselves.

Length 60 feet.

2005 . THE STORKS' TUG OF WAR

The spindle-legged long billed storks are being fed, when suddenly two of them pounce upon the same fish; round and round they go, tugging and pulling with all their might and main. A very novel and laughable subject.

Length 50 feet.

2006 ... FEEDING THE SEALS

In this film are depicted large animated portraits of sea-lions, the sea lion climbing the chair and catching fish, running up the incline and diving from a high stage. A popular film.

Length 50 feet.

2007 FEEDING THE INDIAN OTTERS

These shy, pretty little creatures frisk about, walk on their hind legs, take fish from the Keeper's hand, etc., etc. **Length 60 feet.**

2008 ... THE GIANT TORTOISE FEEDING

A striking subject. This huge reptile, probably more than 100 years old, is seen devouring his food, taking great mouthfuls of cabbage. An apple for dessert is a great treat, and he rises up on tip-toe to reach it.

Length 100 feet.

2009 ... THE SNAIL, THE TORTOISE AND THE TOAD

The snail, the gardener's great enemy, marches along evidently on mischief bent, followed by the tortoise who looks as if he thought master snail was after a good thing. The watchful eye of the faithful detective toad is upon the couple, and like Sherlock Holmes, with long reaching cautious steps, he closely follows them. An unique subject.

Length 75 feet.

2010 Special ... THE GREEDY TOAD

The greedy toad devouring garden worms, in his haste mis-calculates his swallowing powers. He seizes a giant worm and struggles wildly to swallow it. He gulps and gasps and rolls from side to side, trying to cram the monster worm into his mouth with his thumbs, and going through the most laughable contortions in his efforts.

Length 75 feet.

2011 ... THE TOAD'S LUNCHEON

Excruciatingly funny and a capital companion to No. 2010.

A very comical subject. The toad eyes the various worms with the scrutiny of gourmand, and selecting the plumpest, swallows them with every sign of joy and satisfaction.

Length 75 feet.

2012 Special ... THE MEAL OF THE AMERICAN TOAD

One of the most laughable and novel films ever produced. A great toad sits waiting for his luncheon, a complacent smile upon his face. The meal-worms arrive, and the toad at once sets to work. With marvellous rapidity he catches them, turning his head from side to side and gulping down the unfortunate meal-worms, one, two, and three at a time, his fat sides heaving with pleasure and excitement. **Length 75 feet.**

2013 Special ... CHAMELEONS FEEDING

Two chameleons take up their position on the bough of a tree, and proceed to catch meal-worms by the aid of their wonderful long tongues. The tongue of the chameleon is nearly as long as the animal's body. Successfully Bioscoped for the first time.

Length 100 feet.

2014 ... THE BOA CONSTRICTOR

Two young snakes are seen coiling and twisting round the neck of their master. An animated head of a young boa showing the play of the tongue is next seen, followed by a view of the wonderful muscular powers of the boa when hanging by its tail. The boa is then seen coiling round a white rat, which shows not the least sign of fear, but plays about, closely examining the snakes body, and evidently quite oblivious of the danger. Suddenly a gigantic full grown specimen appears writhing and coiling along a bough. **Length 200 feet.**

2015 .. THE DRAGONFLY LARVÆ AND WATER SCORPION

The Dragonfly is seen in an eary stage of its life ere the beautiful gauzy wings have grown. Several of these young dragonfly larvæ are seen disporting themselves in the water, darting rapidly about, while joining in their gambles comes the curious water scorpion waving his sharp pointed front legs

with which he catches his prey. The last portion of this subject shows the winged and perfect insect alighting on a group of leaves. We were most fortunate in securing this picture as the dragonfly is as restless as it is beautiful. A remarkable film. **Length 100 feet.**

2016 ... THE FROG

Showing the wonderful life history of the frog in all its stages. First, the tiny tadpole just escaped from the egg then the gradual increase in size of the tadpole and the appearance of the front and hind legs, until Master Taddy drops his tail and appears as a full-grown frog.

Length 150 feet.

2017 ... THE NEWT

This series tells in striking pictures the story of the newt. The young newts are seen in various stages disporting themselves in the water, and presenting a very curious sight, for their lungs are worn outside the body and look like beautiful plumes of feathers. Then the full-grown newt that has lost these external gills and breathes with internal lungs is seen actively swimming about. **Length 150 feet.**

2018 ... "POND LIFE"

A splendid series full of life and surprises. Young wingless dragonfly larvæ dart hither and thither through the water. Great water beetles rush backwards and forwards jostling and knocking each other about. Water scorpions wave their sharp pointed arms, and the merry water spiders who build themselves beautiful diving-bell homes at the bottom of the ponds, dance a merry jig, and fight each other. Tadpoles of the frog swim swiftly about, and the strange tadpoles of the newt with external breathing gills or lungs, which look like plumes waving round their necks, gaily disport themselves, concluding with a group of full-grown newts at play. **Length 300 feet.**

2019 ... MAKING FOUNDATION OF THE HONEYCOMB AND EXAMINING THE COMBS IN THE HIVE

A living picture of the preparation of the honeycomb for the reception of the luscious syrup, and the bee expert is seen examining the honeycombs in the hive, with hundreds of bees at work on the comb and flying round. **Length 150 feet.**

A group of 1903 Kennel Club Prize Winners . . .

2020 Special ... THE BUSY BEE

The model Bee Farm of Mr. Overton at Crawley . . .

A series of 15 Pictures showing every phase of Bee Culture.

This is the most perfect and complete series of pictures, showing every phase of Bee Life and Bee Culture that has ever been produced. These remarkable pictures, 15 in number, show how the bee farmer tends his hives, and how the busy bee builds its comb, stores its honey and feeds the young. They were procured through the courtesy of Mr. C. T. Overton, *Bee Expert, Crawley.*

PICTURES.

a ... **CAPTURING A SWARM OF BEES**

A large swarm of bees numbering several thousands has settled on a branch, from which they hang down in a solid mass. The bee farmer places a basket under the swarm, and by jarring the boughs knocks the bees into the basket.

b ... **THE OLD-FASHIONED STRAW SKEP**

With the bees flying in front, busy collecting honey and pollen.

c ... **THE PLATFORM IN FRONT OF THE HIVE AFTER A SPELL OF WET WEATHER**

The bees come out of the hive delighted at the prospect of once more visiting the flowers. The kindly bee farmer has placed some honey on the platform, and this the bees greedily suck up before starting off to work.

d .. **BEES CARRYING AWAY FLOWERS WHICH HAVE DROPPED IN FRONT OF HIVE**

The bees will not permit any foreign body to remain near the entrance of the hive. A flower falling at the entrance, the bees rush out, wrestle and hustle with it and finally drag it off.

e .. **SKEP SHOWING COMB AND BEES**

The skep turned upside down gives a full view of the combs filled with honey. The bees rush up in countless numbers to see why their palace has been inverted.

f **SMOKING OUT THE BEES FROM SKEP INTO BASKET**

The bee-keeper smokes the bees to sooth them. He then attaches to the skep a basket into which he drives the bees.

An inverted skep of Bees

g ... **INSIDE VIEW OF BASKET CONTAINING BEES**

The bees, numbering many thousands, have been successfully driven from the skep into the basket, and are now ready for transference to the modern frame hive.

h ... **PLACING BEES IN FRONT OF HIVE**

The bee farmer shakes the contents of the basket on to the platform of the hive and scoops up the bees with his hands to show them the way into the hive. Directly the bees see the way there is a general rush for the new home.

i ... **GENERAL VIEW OF A MODERN BEE FARM**

The bee farmers are at work amongst the hives. Even the bee farmer is not insecure from stings, and we see one of the farmers hastily replacing the lid of the hive and picking a sting off his nose.

j ... **BEE FARMER EXAMINING HIVE**

The bee farmer is going through a hive examining each section in turn to see how the bees are doing their work.

k .. **FOUNDATION READY TO BE PLACED INTO HIVE**

This shows the frame of foundatien ready to be placed in the hive for the bees to work up into combs.

l ... **FOUNDATION WORKED BY BEES**

Here the foundation has been worked up into comb by the bees.

m ... **BROOD COMB WITH QUEEN AND WORKERS**

The Queen, in the midst of a great mass of worker bees is dropping her eggs into the cells, while the attendants who crowd round her, feed her with dainties to keep up her strength. She needs constant feeding, for she lays from 1,000 to 2,000 eggs per day.

n ... COMB WITH CELLS CAPPED

Most of the baby bees, or larvæ, have hatched out and been fed, and are now sleeping at the bottom of their cells as pupæ. That their rest shall not be disturbed, little waxen doors have been fastened on their bed chambers, or, as the bee farmer says, "the cells have been capped."

Section of Honeycomb with working Bees . . .

o .. MAGNIFIED VIEW OF COMB

The eggs are seen at the bottom of the cells, and the larvæ or young, which look like fat little maggots. The worker bees rush hither and thither poking their heads in at the nursery cells and finding the young. Some of the bees are seen with half their bodies down the cells in the act of disgorging the honey on which the young larvæ are fed.

Supplied only in its complete lengh of 450 feet.

2021 ... THE CLIMBING CHAMELEONS

A large chameleon on the look out for his dinner. He rolls his eyes round and round in all directions seeking a likely hunting ground; then away he goes hand over hand up the branches of the tree. The movement of the chameleon's eye is very remarkable, the creature being able at will to completely revolve the eye-ball in the socket. In climbing the chameleon ascends with a very peculiar hand over hand motion.

Length 75 feet.

2022 ... THE PUGILISTIC TOADS AND THE TORTOISE REFEREE

Two monster American toads are seen boxing, and fighting each other in quite professional manner. The tortoise, greatly excited, and very much alive to his duties, waves his arms, nods his head, and shouts orders to keep time. This is the first time that such a scene has been bioscoped. An unique subject. This picture added to No. 2009 greatly enhances the value of both.

Length 60 feet.

2023 ... THE HEDGEHOG

This is a very difficult subject to obtain, as the hedgehog spends the hours of daylight asleep, only quitting his nest with the approach of night. The hedgehog is seen curled up in a ball, he then stretches himself, and after a preliminary ramble settles down to a hearty meal. **Length 75 feet.**

2024 ... A SNAKE IN THE GRASS

A beautiful boa constrictor is seen working its way in the grass seeking a victim. A white rat appears and is evidently interested at the sight of the snake, but thinks discretion the better part of valour, the boa giving chase.
Length 60 feet.

2025 ... PRIMROSE AND THE BEE

This is a remarkable and interesting picture, showing a bee actually at work collecting honey and pollen, and a large view of a beautiful evening primrose. The bees alight on the petal of the flower and disappear down its trumpet in search of honey, as they emerge from the flower they are seen to come to the surface in a spiry manner, by which means they dust themselves with the pollen of the flower. This subject added to No. 2020 enchances the interest of both. **Length 60 feet.**

2026 .. BEE CULTURE (Four views.

We first see a modern bee farm, with experts at work examining their hives. A large swarm of bees depending from a bough. A bee farmer is then seen driving the bees out of a skep, preparatory to placing in a modern hive. A fine climax, full of movement and interest is gained by a picture of the brood comb with bees at work. **Length 50 feet.**

2027 ... BEE LIFE OUT AND IN THE OLD SKEP

The bees fly in front of the old skep, they carry away the dead bodies of their fellow workers, and also a flower which has fallen at the entrance of the skep. The inverted skep shows the honey comb and the bees rushing up on to the comb. **Length 75 feet.**

2028 ... BEES PREPARING TO SWARM

This is an interesting and instructive picture of bee life showing the agitation of the bees and how they rush in and out of the hive before they quit in swarm, to assure themselves that all is right. **Length 50 feet.**

2029 ... PREPARING THE COMB FOR HONEY

The Honeycomb in various stages, with the bees at work, filling the cells with honey and pollen, and capping the full cells. The honey is always stored in the topmost portion of the hive, farthest from the entrance. **Length 50 feet.**

2030 ... ENLARGED VIEWS OF HONEYCOMB AND BEES

This presents a scene of great animation. The bees are seen running over the comb, filling the cells with honey and feeding the young. **Length 50 feet.**

2031 Special ... THE BROOD COMB IN VARIOUS STAGES

The frame or foundation ready for the bees to work into comb. The foundation worked by the bees into brood comb. Later stage of the brood comb when the cells containing the pupæ have been capped and the young bees are emerging from the cells. Workers swarming in a great mass round the queen on the brood comb. **Length 100 feet.**

2032 Special ... DRONE, QUEEN AND WORKER BEE CELLS ON THE COMB

In the spring the bees form on certain parts of the brood comb somewhat large cells in which the drone eggs are deposited by the queen These drone cells, when the larvæ drones have changed to pupæ within them, are covered over with dome shaped caps. The queen cells are always the largest that the bees construct, and are generally built upon the edge of the comb; in shape they somewhat resemble a mulberry. Two views of queen cells are shown ; in the first the young queen is within the cell, passing through the pupæ stage of her life, she changes from a tiny maggot-like creature to the perfect winged insect. In the second view of the royal cells, the young queens have just emerged and we see the cells with the caps or doors removed. The worker bees are seen busy attending to the larvæ or bee comb. The queen bee, who is somewhat larger than her subjects and has a longer body, is seen going over the brood combs depositing her eggs. This last subject is quite unique. **Length 150 feet.**

2033 Special ... THE LAUGHING CHAMELEON

An unique and most amusing subject. The Chameleon in a merry mood turns his head in all directions, rolls his eyes, and opens his mouth to its widest, as if shouting with laughter. A capital companion to Nos. 2013 and 2021.

Length 50 feet.

2034 Special ... THE BABYHOOD OF THE WHITE RAT

Mother rat on the edge of the nest, mounting guard on her new born babies. A closer view shows the nest so neatly and cleverly constructed from soft sweet scented hay and the little naked pink skinned baby rat only an hour old. The baby rats at a week after their birth, with mother rat at her toilet. The babies a fortnight old have got their beautiful white clothing. At three weeks old they are full of fun and scamper about. **Length 100 feet.**

2035 ... THE TOADS FROLIC

This is a subject full of most laughable, grotesque, and sensational effects. The toads ride along on a tortoise. thoroughly enjoying themselves. Then a chameleon mounts on to the flagstaff carried on the back of the tortoise, and shouts his orders as he rides along to the toad escorting him

Once again the toad, riding along on the trusty steed, and having gone far enough, dismounts. The scene changes, and we see the toad resting after his frolic on top of a skull; while a viper coils its body in and out of the jaws and round the base of the skull. **Length 100 feet.**

2036 Special ... THE BOA CONSTRICTOR CRUSHING AND SWALLOWING A RAT

The Boa is seen in the act of killing a rat by crushing it, winding the long coils of its body round its victim. The death of the rat is instantaneous, so swift and powerful is the embrace of the snake. Without in any way disfiguring or tearing its victim, the Boa once certain that the rat is dead, seizes it by the head and proceeds to swallow it whole. This is one of the most wonderful Natural History subjects ever taken by the Bioscope. **Length 100 feet.**

2037 ZERMATT SPIDER, HER NEST AND YOUNG

The Zermatt Spider is one of the largest and boldest of the species, and builds a beautiful and remarkable nest of silk covered with the leaves of the Barberry. The spider deposits her eggs and hatches her young within the nest, only leaving it to seek for food. The spider is seen emerging from her nest; she walks about on the look out for the insects which form her food. Then the interior of the nest is shown with hundreds of baby spiders, just hatched from the eggs, creeping about in all directions. Mama Spider enraged at the opening of her nest rushes up to it and starts to work to repair the damage that has been done.

Length 100 feet.

The deadly Tarantula

2038 Special ... THE SPIDER AND THE FLY

A beautiful picture of the web of the large garden spider, with the spider awaiting its prey. The victims fall into the meshes of the wonderfully constructed web, and are at once attacked by the spider, overcome, and swathed in silk. So rich is the harvest, that a great spider from a neighbouring web is attracted upon the scenes, rushes on to the web, and fights and drives off the rightful owner, who beats a hasty and ignominous retreat. During the scuffle for the booty, the web is badly damaged and torn asunder. **Length 125 feet.**

1903 Kennel Club Prize Winners (see film No. 2039).

2039 ... THE 1903 KENNEL CLUB PRIZE WINNERS

Photographed by courtesy of Messrs. Russell & Sons, Crystal Palace, and Mr. E. W. Jaquet, Secretary of the Kennel Club.

A grand series of pictures, including the prize winners of the following classes:—

Mastiffs.
Newfoundlands.
Dalmatians.
Pointers.
Bloodhounds.
Harriers.
Old English Sheep Dogs.
Dachshunds.
Clydesdale Terriers.
Irish Terriers.
Black and Tan Terriers.
Yorkshire Terriers.
Japanese.
Griffons.
Great Danes.
Borzois.
Greyhounds.
English, Irish and Gordon Setters.
Otterhounds.
Retrievers.
Irish Wolfhounds.
Poodles.
Scottish Terriers.
Deerhounds.
Fox Terriers.
Toy Spaniels.
Pekinese.
St. Bernards.
Chow Chows.
Whippets.
Beagles.
Foxhounds.
Collies.
Basset Hounds.
Skye Terriers.
Airedales.
Welsh Terriers.
Pomeranians.
Italian Greyhounds.
Pugs.

Sold only in complete length, 500 feet.

2040 AMERICAN BIG GAME

A fine series of pictures showing the Elk, Moose and herd of Buffalo among their natural surroundings. The Buffalo (numbering about 30) are being driven over the plains at base of the Sierras, Canada. Excellent quality—full of interest, especially as these species are now seldom met with and may soon become extinct. **Length 125 feet.**

2041 ... SCHWYTZ CATTLE

A herd of Alpine cattle, after being driven up the mountain, are seen grazing on its slopes. Fine cattle picture. **Length 50 feet.**

(COPYRIGHT.)

A title slide of above design artistically coloured supplied ***gratis*** *to every user of the . . . Urban-Duncan Micro-Bioscope . . . . .*

MARINE STUDIES.

An unique series of Animated Pictures of Marine Life, photographed by Mr. F. MARTIN-DUNCAN, F.R.H.S.

By courtesy of the Management of the Brighton Aquarium.

These studies of Marine Life form one of the most remarkable and interesting series of Animated Pictures ever produced. Great care and attention has been devoted to the minutest details, so as to render these pictures as perfect as possible and to show the various creations in their most characteristic attitudes and occupations. The disheartening and multitudious difficulties that have to be contended against in photographing the sly and nervous Denizens of the Deep must be personally encountered to be fully appreciated, for their name is legion, and no sooner is one difficulty overcome than another arises to take its place. It is only by the exertion of that great patience and quiet determination to conquer all difficulties, which has enabled us to so successfully take this unique series of pictures of Marine Life.

The Octopus

2200 ... **DENIZENS OF THE DEEP**

A striking series of fourteen Pictures of Marine Life.

a ... **SEA BREAM**

These beautiful fish change their colour with their emotions; thus, if frightened, they change to a very bright grey, while, if enraged, the colour darkens all over the body, and the fin on top of the back is raised. They assemble together for courtship, and play in schools numbering 20,000 to 60,000.

b ... **THE POLLACK**

The Pollack, cousin of the Whiting, is a very graceful, active fish. It stalks its prey in the most sportsmanlike manner, and frequently hunts in companies of considerable numbers.

c ... **SUR MULLET AND WEEVER**

Sur Mullet are very quaint looking, gaily coloured fish. They are very restless in their habits, and have on the lower lip a number of curious white tentacles which are used as organs of touch.

The Weever is a great fighter, and will hold its own in a battle with a fish considerably its superior in size. The Weever is armed with a very long, sharply-pointed fin on top of its back, which is used as a weapon of defence, and can produce a very painful and poisonous wound.

d ... **THE DOG-FISH**

The Dog-fish are the most common of our native sharks, frequently attaining a length exceeding five or six feet. Sometimes the Dog-fish appear in great numbers, following the pilchards and herrings.

e ... **CONGER EEL**

The Conger Eel has an unsaceable hunger; he is always on the look out for food, and nothing is too hard for him – nails, glass, fish hooks—once successfully swallowed are digested with ease.

f ... **SKATE**

Skate are very remarkable looking fish, and considering the great size and weight they attain are very rapid in their movements. The undersurface of these fish presents a very curious appearance, closely resembling the human face.

g ... **EDIBLE CRAB**

The edible Crab is a merry fellow when at home under the sea. He is fond of a fight, and sometimes comes off minus a claw, but that does not trouble him for he has the power of soon growing a new one in place of the lost or damaged limb.

h ... **KING OR HORSESHOE CRAB**

Probably one of the quaintest of the many strange creatures that dwell in the sea is the King or Horseshoe Crab. These uncanny-looking creatures are of great interest to scientific folk, for they form an interesting connecting link with the monsters of past geological ages.

i ... **THE LOBSTER**

The battle of life is pretty keen in the Lobster world, so keen indeed that they eat each other. Whenever a couple of Lobsters meet a duel ensues, and the victor devours the vanquished.

j ... **THE CRAY-FISH**

The Cray-fish, though belonging to the same family as the Lobster, are, except when courting, much more peaceably inclined creatures. They grow to a great size, and present a very fierce appearance with their numerous spiney legs and long feelers, or antennæ.

k ... **SPIDER CRAB**

Spider Crabs have gained their popular name from their long slender legs and fat oval bodies. These creatures hide up amongst the rocks and seaweeds, pouncing out upon their unsuspecting victims.

l ... **HERMIT CRABS AND SHIP BARNACLES**

Here we see the comical old Hermit Crabs dragging their houses about and having a friendly difference of opinion, while above a group of Ship Barnacles are waving their long feathery legs as if wishing to join in the fray.

m ... **THE OCTOPUS**

The Octopus is the veritable dragon of the deep. All day long he hides up in the dark caves and crannies in the rocks, and at night comes out in search of victims. He has the power of blushing all the colours of the rainbow. Each of his long arms is clothed with a hundred powerful suckers, and his strong jaws are like the beak of a parrot. Should he get the worst of it in a fight he suddenly ejects a quantity of black inky fluid in the face of his astonished foe, and under cover of the dark turbid water beats a hasty retreat.

Total length 500 feet.

2201 Special ... STALKED SHIP BARNACLE.

A number of these remarkable animals are shown attached to the bottom of a bottle. From the curious triangular shells which protects the bodies of the barnacles, countless graceful, feathery legs are thrust out and waved about in all directions, the creatures being busily engaged in collecting and devouring food Barnacles are particularly remarkable and interesting animals as they pass the early stages of their lives swimming gaily about in the warm surface water of the sea, and it is not until they have passed through several changes of form that they eventually having, so to speak, sown their wild oats, settle down to a comparatively sedentary life, becoming attached to any floating timbers of the under sides of ships, when they form the beautiful ovalescent shell which protects their bodies, and for the remainder of their life they remain attached to the timber, kicking, with their graceful legs, the food they require into their mouths. **Length 75 feet.**

2202 ... THE SHORE CRAB.

Here we see a mass of shore crabs, evidently enjoying themselves. The large company disperse, moving rapidly with most laughable and quaint gestures in all directions. They start to run races, wave their arms, and give evidence that some of them are spoiling for a fight. Shore crabs are great cannibals, and when one of their brethren cast off an old shell, and is still in a soft state, the new coating not having had time to harden, he is often set upon and devoured.

Length 50 feet.

The Shore Crab . . .

2203 ... SAND HOPPERS AND SHRIMPS.

Sand hoppers and shrimps suddenly make their appearance in vast numbers, descending through the water like a shower, and at once begin to swim and jump through the water in all directions. The vast numbers of sand hoppers and shrimps which appear from time to time off the coast, from the staple food of the sea anæmonies, sur mullet, and a large majority of the flat fish. **Length 50 feet.**

2204 Special ... THE SKATE.

Some huge specimens are seen starting and swimming about in their own peculiar and characteristic way. This is a very remarkable and striking film, as it shows not only the curious movements of the skate, but very fine views of the upper and under surfaces of this fish. The under surface presents a most weird appearance, the head of the fish looking like the face of a comic old man who is looking at the audience roaring with laughter, his merriment making him gasp for breath. The skate frequently reaches very great size, specimens 5½ by 6ft. long, and weighing as much as 200lbs., having not unfrequently been caught. **Length 50 feet.**

2205 Special ... THE ELEDON.

The Eledon is a rare species of Octopus, occasionally met with off our Western and Northern Coasts. It is a singularly active and curious creature, and like its cousin, the large Octopus, it has the power of blushing any colour to order, so that it can change to the colour of its surroundings, no matter what tint they may take. Its arms are clothed with hundreds of suckers, by means of which it captures its prey. Its mouth, which is in the centre of the waving arms, has a most formidable beak, closely resembling that of a parrot, So powerful is this beak that the Eledon can crack the hard shell of crabs and lobsters. **Length 50 feet.**

2206 ... OUR AQUARIUM

A series of marine studies of 14 various subjects. This film will be found to meet the requirements of those who do not desire so detailed and varied a series as No. 2200. **Length 225 feet.**

2207 Special ... THE GIANT LOBSTER.

A lobster of gigantic proportions arrives on the scene brandishing his arms and waving his long antennæ. He swims and marches about in a very comical and defiant manner. The inquisitive and much smaller kind of lobster appears upon the scene, and the giant evidently displeased by the intrusion, attacks him, driving him hither and thither. **Length 75 feet.**

2208 Special ... THE OCTOPUS.

The Octopus is one of the dragons of the deep. We see him at home amongst his natural surroundings of rocks and sunken wreckage. During the hours of daylight he remains quietly tucked away in a cave, looking out for stray victims that may pass near his haunts, but as night draws on he comes forth and swims backwards with powerful strokes through the water looking for his evening meal. Armed with a great circle of waving sucker-pad limbs, and cruel, powerful jaws, shaped like a gigantic parrots beak, he is indeed a formidable and evil-looking creature. **Length 75 feet.**

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"Daily Telegraph,"

October 21st, 1903

NATURE ON THE STAGE.

(The Article is based on an interview with Mr. Charles Morton, of the Palace, and Mr. Douglas Cox, Manager of the Alhambra, London, relative to the interest in Natural History Pictures shown by present day audiences).

When Miss Loie Fuller can offer us what look like real fish swimming in a real sea, and can induce gaudy butterflies to flit languidly about in stage sunshine, she raises a problem of real interest. It is whether we are destined to see the theatre of varieties become by far the most popular school of natural history. May we, indeed, expect to find the animal creation, not merely doing "business" on the screen, but eventually disporting on the stage itself in such a way as to unfold its manifold aspects to delighted audiences? The real thing, except in a limited sense, is apparently impossible. You might get a fraction of the vitality of the Zoological Gardens concentrated on the music-hall stage, but even that fraction might refuse to disport itself as you would wish. There remains the alternative between photographic reproduction and the use of very elaborate mechanism. As to the latter, Mr. Charles Morton, the doyen of music-hall managers, explained yesterday that these are days of such lightning programmes that there is hesitation in filling the stage with one particular thing when you are obliged almost immediately to clear it away to make room for another.

All the same, Mr. Morton has anything but conservative views on this question. Speaking of Miss Loie Fuller's admirable entertainment, which has been shortly summed-up as the result of "gauzes and lenses," he points out that it does not pretend to give the real thing. But the world moves so fast that he is quite prepared to believe that the real thing will come, but, perhaps, not in his time. Who could have predicted the jump from the staid magic lantern of old to the prancing cinematograph of to-day? It has given us something infinitely superior to still-life. For instance, the Palace Theatre is showing a stag hunt. "We have had it for a month," said Mr. Morton, "and I have never missed seeing it, so pretty is it. How they managed to get it I don't know. Then we had the animals at the Royal Show—the trotting and jumping, the parade of the cattle, and all that. We shall presently have some beautiful pictures of the animals at the Zoo. Our latest is a representation of Captain Deasy's daring motor drive in the Alps. As for colour, well that will come. In fact, I may say it is coming. At present I see no other way of picturing life in being. You can have stuffed animals in any position you like, but the public don't care for them." It is Mr. Morton's view that his audiences rather like the combination of amusement and instruction which living pictures afford. "It is as *The Daily Telegraph* says; people dine at eight, and want about an hour of something as light as they can get. We try to make our pictures fit in with that demand."

Mr. Douglas Cox, the manager of the Alhambra, has carried the idea of "Nature on the stage" a little further. This week he has introduced a new series of what may be called natural history lessons

or, as he prefers to term them, scientific pictures. The first experiment in this direction was made last August, with a number of views entitled "The Unseen World." "I was a little in doubt," said Mr. Cox, "as to whether they would appeal to the public at large. But from the very first night they were a huge success. They ran for two months, and we have now replaced them by a series entitled 'Denizens of the Deep.' When the first series was running I received quite a number of letters of appreciation. We described the pictures as 'Nature's closest secrets.' We will say nothing—it is too near luncheon time—of the cheese mites shown to exist on a piece of ripe Stilton. Let us come to something laughable—say the American toad. A great toad sits waiting for his repast, a complacent smile upon his face. The meal-worms arrive, and the toad sets to work. With marvellous rapidity he catches them, turning his head from side to side and gulping down the unfortunate meal-worms, one, two, and three at a time, his fat sides heaving with pleasure and excitement. The house always laughed at that. Then we showed the chameleon feeding. He projects a tongue almost as long as his body, and, as his eyes act independently of each other, he keeps a good look-out all round meanwhile. The beauties of the fresh-water hydra, the circulation of protoplasm in the Canadian waterweed—one of the most wonderful sights revealed by the microscope—the circulation of the frog's blood, pictures of bee life—all these and more were the original list, which used to occupy about twenty minutes in presentation."

All this seems so little akin to what may be called the "legitimate drama" of the music hall as to suggest that the public taste may be changing. Is, for instance, knock-about business of the semi-idiotic type just a little on the wane? Mr. Douglas Cox thinks that possibly it may be, but he is more inclined to say that the public, as ever, is showing its appreciation of something new, or, at all events, of something presented in a new form. Possibly the average music-hall habitue is apt to regard the microscope as an instrument certain to bore people. But when he sees himself introduced into a new world by its aid, and makes the acquaintance of a lot of "funny little beggars" whose existence he never suspected, he finds himself imbibing knowledge, and doing it under seductive conditions. The "popular lecture," with its accompanying slides, would be regarded as intolerable. At the Alhambra the living picture of animal life, with its brief description given in a resonant voice, is quite another story. And it will still be more so when the colours come to do the subject even fuller justice.

Mr. Douglas Cox points out that, whatever may be possible with other aspects of natural history, things which are only to be viewed by the microscope can never be reproduced for stage purposes other than by the means of photography. He doubts, too, whether in the representation of fish life, which is the subject of the latest set of views, you could ever get the real thing. There are lobsters, for instance, among the most pugilistic of the crustaceans. With his claws one lobster will sometimes snap another in halves. The misfortune is that if he were allowed on the stage he could never be relied on to snap at the right time, and when he did few people could witness the interesting process. It is the same with the spider. An unhappy little fly is seen getting enmeshed in the silken web, and the proprietor pounces on him voraciously. But another spider comes up, and there ensues a terrific fight for the spoil. How could a contest of this description be stage managed except in the living picture? Then there is the "brick-making" rotifer, which refuses all the indigestible portions of his food, forms them into tiny round bricks, and

utilises them to build the little round tower in which he dwells. Here is a thing in which in itself would defy a whole army of stage carpenters. Mr. Douglas Cox thinks that natural history has a future at the halls. If so, he might do worse than give us some pictures of the monkeys at the Zoo as part of his Christmas entertainment. Beside the ever gesticulating and clambering simian, the rotifer and his efforts to solve the housing question would pale into insignificant interest.

"Daily Telegraph," *October 20th*, 1903.

Alhambra.

Encouraged by the success of the first series of natural history pictures presented by the Urban-Duncan Micro-Bioscope, the management produced last night a most interesting collection, entitled "Denizens of the Deep and the Unseen World." We are shown upon the screen with wonderful fidelity the movements and habits of sea bream, pollack, dog-fish, conger-eel, skate, crabs, lobsters, crayfish, and the octopus; while the microscopic set includes barnacles, the Zermatt spider, the spider and the fly, and the brick-making rotifer. Perhaps the most slippery customer of the lot to capture for the purposes of the camera was the conger-eel, ever in search of something to appease his insatiable appetite. One marvels at the ingenuity and patience with which the naturalist must have waited for his opportunity to catch his subjects in their characteristic moments, for in the acquarium they occupy they seem immediately to be at home—which could not have been actually the case—and the audience wait for the climax of a fight between lobsters with almost bated breath, and almost feel in the clammy arms of the rapidly-moving octopus. Colour unfortunately is wanting, or the illusion would be complete, yet it may safely be affirmed that **more is to be learned in ten minutes of the mysteries of the unseen world below the surface of the waters than half a year's study of text-books, however well illustrated, could teach you.**

"The Globe," *October 20th*, 1903.

The Alhambra.

It is obvious that the possibilities of the Urban-Duncan Micro-Bioscope are many and varied, for by its means all forms of animal life can be thrown on to the informing screen. Last night a new series of pictures was presented, dealing with various kinds of fish, from the bream and pollack to the dog-fish, conger eel, and the octopus, which are depicted feeding, fighting, and at rest. The views thrown on the screen are of such a size that every detail can be seen from any part of the theatre. In addition, a number of pictures enlarged from the microscope were shown last night, much to the delight of a large audience. The Zermatt spider, the spider and the fly, and mounting specimens of the volvox glovator **were particularly good.**

"Daily Express," *October* 20th, 1903.

The great interest exhibited by Alhambra audiences in the studies of plant and insect life has induced Mr. Douglas Cox to introduce an entirely new series of Urban's wonderful pictures, which is called "Denizens of the Deep.;'

"Morning Post," *October 20th*, 1903.

Alhambra Theatre.

The series of Bioscope pictures of spiders, frogs, chameleon and other fearful wild fowl which has **proved so great a success at the Alhambra,** was last night preceded by a set of views of "The Denizens of the Deep." Living pictures are shown of crabs, lobsters, eels, skate and an octopus in their habit as they live—in an aquarium. At least it would thus appear, for the various fishes and crustacea descend into the disc of light from the top and behave as though they had been shot into a tank to which they were previously unaccustomed. And they find not only a strange home, but, apparently, strange company, for differences and disputes are numerous. Of the natural history pictures which have been already described those of the worm-eating toads, the chameleons flipping in their food, and the spider-fight remain. **The new views are clever and interesting,** but they tend to confirm the lay view that when strange animals are neither eating or breeding they are fighting.

"Daily Mail," *October 20th*, 1903.

Spiders on the Bioscope.

Two novelties were introduced last evening in the London music halls. At the Alhambra the audience studied the habits of fishes and the home life of the spider, the frog, the chameleon, a new Bioscope series—**excellent.**

"The Standard," *October 20th*, 1903.

The Alhambra.

During his management, Mr. Douglas Cox has produced a number of good things at the Alhambra, **but nothing that can quite compare with the Urban-Duncan Micro-Bioscope.** By means of this invention the insects, reptiles and fishes are shown with the greatest clearness, and the pictures are such as to interest not only lovers of natural history but the public generally. This week a new series of pictures is presented, dealing with various kinds of fish, from the bream and pollack to the dog-fish, conger eel, and the octopus, which are depicted feeding, fighting, and resting; and the views are thrown on the screen in such a size that every detail can be seen from any part of the great house. In addition, a number of pictures enlarged from the microscope were shown last night, and were thoroughly appreciated by the large audience. The Zermatt spider, the spider and the fly, and mounting specimens of the volvox globator were specially fine.

"The Court Circular," *October 24th*, 1903.

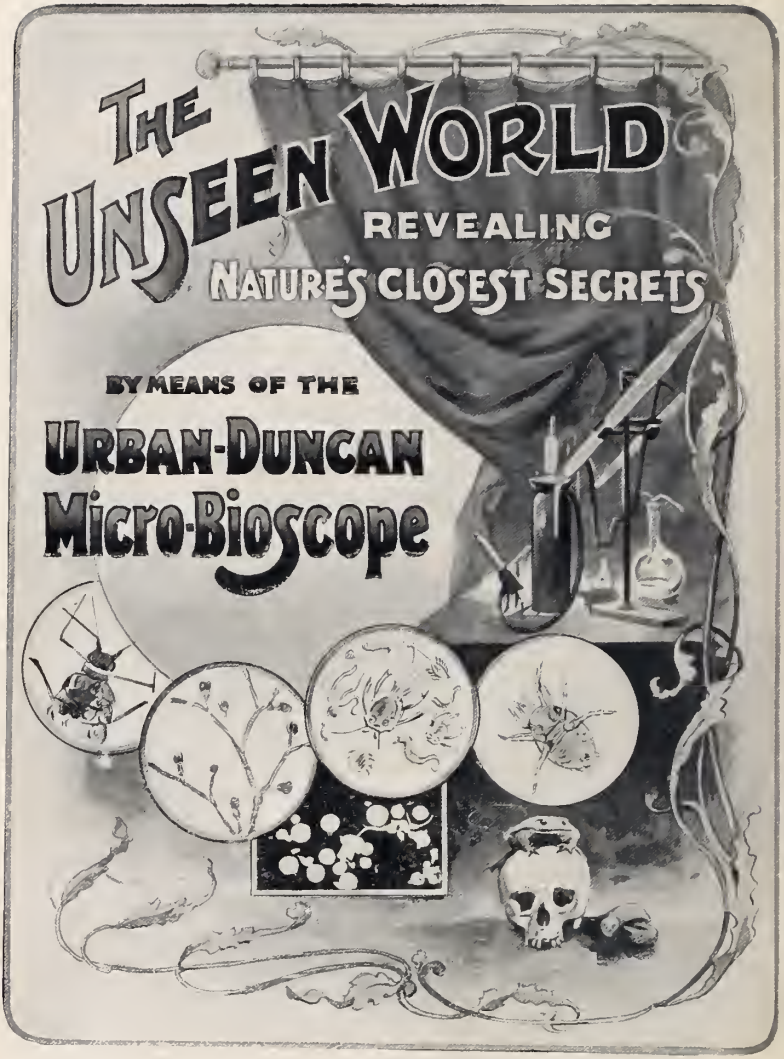
New Alhambra Wonders.

The very latest selection of natural history wonders, which appear to be what music-hall audiences are most interested in at the moment, are to be seen at the Alhambra, where, on Monday last, Mr. Douglas Cox, presented a new set of views of "The Denizens of the Deep." The old series, including the *habitues* of the cheese, the fighting spiders, the worm-eating toads, and the other insect and reptive marvels which give Alhambra audiences the most delightful creeps are still retained on the programme, and disclose no symptoms of diminishing popularity. The latest instalment, which reveal the peculiar and more often than not, pugnacious habits of various fishes and crustacea, are every bit as interesting as the original pictures. The views are wonderfully sharp and clear, and the orator, who discourses on the pictures as they are thrown upon the screen, is brief in his remarks and to the point. But the popularity of these "turns," though well-deserved, is, when one comes to reflect upon it, **one of the most remarkable developments of the variety entertainment that the age has seen.** If it continues, the trade of the Polytechnics and the Exeter Hall lecturers will soon be gone, and the ladies and the gentlemen who now earn a living by exhibiting their skill as high-kickers and quick-change artistes will speedily find themselves chargeable on the funds of the Music Hall Benevolent Association. At the present time, I believe audiences would sooner miss the beautiful "Carmen" ballet than lose the sight of a score of crab-like mites Spion-Kopping on a mountain of ripe stilton.

"The Sunday Times," *October 25th*, 1903.

For some little time past the bioscope pictures at the Alhambra have been particularly strong features in the evening's attractions. To those already popularised are added some illustrating extraordinary phases of deep sea life, giving a wonderful idea of the natural habits of the fish and crustaceans which "Little Mary" would treat with scant consideration. The spider crab, the conger eel, the dog-fish the lobster, and the octopus are among the monsters of the deep with which we prefer an indifferently intimate acquaintance. Yet the fascination of watching these strange creatures in their own particular element is undeniable. Some clever microscopic pictures illustrate the habits of the minor beasts of prey, and altogether **the management may be heartily congratulated on their additions to their programme.**

Lack of space forbids reproducing scores of further Press notices and articles dealing with the wonderful **Urban Natural History Series.**



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with each set of "Unseen World" Series

"THE UNSEEN WORLD"

(Copyright Title)

A Series of Microscopic Studies, Photographed by means of

The Urban=Duncan Micro=Bioscope.

The "UNSEEN WORLD" Series of Films are made to fit all Standard American Guage Projecting Machines.

The magnification of these Subjects as viewed from a Screen, with picture 20 by 25 feet in size. is 2,200,000 to 76,000,000 times, according to the extent of magnification on the Film which varies from 25 to 850 diameter.

Mr. F. MARTIN-DUNCAN, F.R.H.S.

MICROSCOPIC SUBJECTS.

2500 ... AMERICAN BLIGHT AND GREEN-FLY

The American Blight which has invaded so many English Orchards, and the Green-fly, the greatest pest of the Rose Garden, are shown greatly magnified, crawling about in search of food. The American Blight or Woolly Aphis presenting a very curious, untidy appearance, with bits of the woolly matter, which it has formed itself, stuck about its legs and body. *Magnified 25 diameters on film.* **Length 75 feet.**

2501 Special ... CHEESE MITES

A gentleman reading the paper and seated at lunch, suddenly detects something the matter with his cheese. He examines it with his magnifying glass, starts up and flings the cheese away, frightened at the sight of the creeping mites which his magnifying glass reveals. A ripe piece of Stilton, the size of a shilling, will contain several hundred cheese mites. In this remarkable film, the mites are seen crawling and creeping about in all directions, looking like great uncanny crabs, bristling with long spiny hairs and legs. *Magnified 30 diameters on film.* **Length 150 feet.**

2502 ... THE MAY-FLY LARVA

The Mayfly larva looks like some great monster of past Geological ages as it dashes about, chasing water-fleas and other creatures; and it is difficult to realise that this great hungry-jawed creature will eventually turn into a fly with delicate gauzy wings *Magnified 25 diameters on film.* **Length 75 feet.**

2503 ... RED SLUDGE-WORM

This is a very striking Film First a single microscopic worm is seen, and then a writhing struggling mass of the worms, looking like gigantic snakes with barbed necks. These worms are found in great masses in all rivers and ponds, and thousands are devoured by fish, this being their staple food. *Magnified 30 diameters.* **Length 50 feet.**

2504 ... RED SNOW GERMS

This is a wonderful Living Picture of the germs which cause Red Snow. This is frequently met with in the Arctic Regions, and occasionally on the Alps. Amongst them is seen a worm, similar to that which caused great sickness amongst the workmen excavating the Simplon tunnel. *Magnified 650 diameters.* **Length 50 feet.**

2505 Special The FRESH-WATER HYDRA

The curious Freshwater Hydra is seen expanding and contracting its telescopic body, and waving its numerous arms. Myriads of tiny animalculæ which form the food of the hydra, swim restlessly about in all directions, presenting with the movements of the hydra a scene of great animation. *Magnified 25 diameters.* **Length 75 feet.**

2506 ... THE BRICKMAKING ROTIFER

This is a very striking, remarkable and beautiful subject The brickmaking rotifer is like a beautiful silvery pansy, with the stalk incased in a tube of gauze. The tube is made by the rotifer from the undigestable portions of its food, which it forms into tiny round bricks and places one on top of the other. The beautiful, flower-like head of the animal expands and contracts, is withdrawn entirely within the tube, and expands once again. *Magnified* 30 *diameters.*

Length 100 feet.

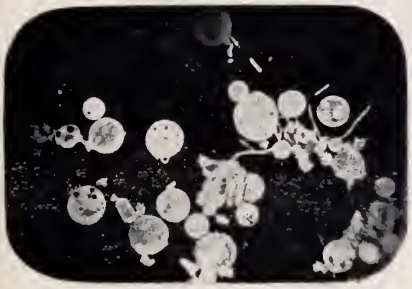
2507 Special ... THE CIRCULATION OF PROTOPLASM IN THE WATERWEED

The waterweed is seen growing in its natural environment, then a sprig of it is shown held in the hand, and a single leaf held in a pair of microscopic forceps. This is followed by a greatly magnified picture of a portion of the leaf, showing the circulation and rotation of the protoplasm. This is one of the most wonderful sights that the microscope has ever revealed. The protoplasm is for ever moving through the cells of plants, just as the blood flows through the veins of animals. Caught in the restless stream of protoplasm are myriads of chlorophyll corpuscles, the minute oval bodies which give the beautiful green tints to the foliage and stems. Wherever the light shines strongest, as on the upper surface of the leaves, there the restless protoplasm drags the chlorophyll corpuscles, and masses them in vast numbers together. *Magnified* 700 *diameters.* **Length 75 feet.**

2508 Special ... CIRCULATION OF THE BLOOD IN THE FROG'S FOOT

The first section of this Film portrays a frog swimming in a tank. The next view is that of the frog's webbed foot, followed by a wonderful living picture of the veins in the web of a frog's foot. The blood is seen rushing through the veins in a constant, never ceasing stream, like a mountain torrent. *Magnified* 500 *diameters.* **Length 75 feet.**

2509 Special ... THE VOLVOX GLOBATOR (2 Sections)



This tiny microscopic plant, which lives in ponds and lakes, and looks like a beautiful little sphere, is seen actively rolling about in all directions. It grows and is seen to burst and give birth by its death to numerous offspring which roll away in like manner, these in course of a few hours give birth again to another generation. *Magnified* 20 *and* 45 *diameters.*

Length 75 feet.

2510 ... TYPHOID BACTERIA

This remarkable film shows hundreds of typhoid and other disease germs found in sewage contaminated water, in all stages of growth, and in restless unceasing movement.

Length 50 feet.

NOTE.—*This is the first time these germs have been photographed ALIVE, the usual method employed in examining and studying the germs being to kill, dry and stain same. Magnified 850 diameters.*

2511 .. THE FRESHWATER INFUSORIAN

This wonderful microscopic creature is seen in constant and varied motion in a drop of impure water. It is called an infusorian because it is never found in pure water, but only in water containing an infusion of vegetable and animal matter. Very curious. *Magnified 500 diameters.* **Length 75 feet.**

2512 . THE "BACTERIA GLUTTON"

One of the most extraordinary sights ever seen. This infusorian delights to feast upon bacteria that would in most cases kill a man. The creature is seen in the midst of countless germs which it devours as long as it lives. When this infusorian dies, however, the tables are turned, and the bacteria devours it. In the hunt for bacteria the infusorian extends a beak like the bill of a snipe with which it scoops up the germs by hundreds. *Magnified 500 diameters.* **Length 60 feet.**

2513 CHEESE MITES

This shows cheese mites from a minute portion of Stilton cheese. The mites creep and crawl in all directions, presenting a weird and uncanny spectacle with their white fat bodies covered with long hair. **Length 50 feet.**

2514 ... THE NATURALIST AT WORK WITH THE MICROSCOPE

This shows the Naturalist surrounded with his bottles containing all sorts of microscopic treasures, and with his trusty microscope beside him. He takes an object from the bottle, places it on a glass slip and then places the slip beneath the microscope to examine it. This film forms an admirable introduction to No. 2505 or any other of the Microscopic series.

Length 50 feet.

2515 ... WATER FLEA AND ROTIFERS

Water flea has gained its popular name from its curious jerky motion when swimming through the water. Occasionally vast swarms of these minute microscopic creatures appear in our ponds and lakes. They do not belong to the insect world at all, but are cousins of the shrimps. We also see a number of free swimming rotifers, cousins of the brickmaker, enjoying themselves in company with the water fleas. **Length 50 feet.**

2516 Special .. STRUCTIONAL VIEW OF THE HYDRA

This forms a most desirable addition to No. 2505, as it shows the structure of the wonderful long and contractible arms of the hydra.

Length 60 feet.

2517 ANATOMY OF THE WATER FLEA

This shows the delicate arms of the wonderful internal anatomy of the waterflea. An admirable companion to No. 2515.

Length 50 feet

2518 ... CILIARY MOVEMENT OF THE GILLS OF A MUSSEL

One of the most wonderful sights which the microscope reveals is that of the ciliary movement of the gills of a mussel; the extremely minute and delicate cilia on the edge of the gills lash the water and produce a rapid current which carry the minute organisms down into the mouth **Length 75 feet.**

2519 .. THE NATURALIST FISHING FOR SPECIMENS

The Naturalist, armed with his pond hunting apparatus, arrives at the scene of action With his glass jar attached to the end of his dipping stick, he collects a sample of water, teeming with microscopic forms of life. Then with the cutting hook attached to the rod, he cuts away at the roots of the Aquatic plants, and with the aid of the grappling iron attached to a line, drags the plants to shore. **Length 75 feet.**

2520 ... THE WATER FLEA

Nearly every pond contains some of these interesting little microscopic creatures called water fleas, which are not insects at all, but cousins to the shrimps and crabs. The quaint little animals have numerous delicate legs for swimming, and it is their curious jerky motion that gives the water flea its name.

Length 50 feet.

2521 ... DIATOMS

Diatoms are plants so minute in size, as to require the strong magnification of the microscope to reveal their beauty. It would require several hundreds of them to cover a sixpence, yet in such vast numbers do they sometimes appear, that their skeletons, which are composed of silica, form great banks in lakes and rivers. Diatoms are most varied in form, and are of very great interest, for they have the unplantlike power of comparatively rapid motion. **Length 50 feet.**

2522 ... HEAD OF A HOUSE FLY.

This is probably the first time that a fly has ever sat for for its portrait to the bioscope, and a most strange looking face and head it has. To keep him in a good temper a needle point coated with honey is placed within reach of his tongue. The tongue of the fly is a most extraordinary piece of apparatus. Although it can tuck away into a small space when expanded, it appears to be as large as the insects head. It is expanded in a fan-like manner, and consists of hollow tubes through which the sustenance is sucked into the mouth. **Length 75 feet.**

"The Sensation of London."

REPRINTS of Extracts from a few Press Notices upon the FIRST PUBLIC EXHIBITION of the

"Unseen World"

. . *SERIES* . .

At the ALHAMBRA, August 17th, 1903, by the

Urban-Duncan Micro-Bioscope

Mr. CHARLES URBAN.

Unanimous opinion of the Press and Public:

"SIMPLY MARVELLOUS."

"Daily Telegraph," *August 18th*, 1903.

Science has just added a new marvel to the marvellous powers of the Bioscope. A few years ago it was thought sufficiently wonderful to show the picture of a frog jumping. Go to the Alhambra this week and you may see upon the screen the blood circulating in that same frog's foot. This sounds a trifle incredible, but it is an exact statement of the truth. The new miracle has been performed by the adaptation of the microscope to the camera which takes the Bioscope films. Last night The Charles Urban Trading Co., Ltd , who has taken the photographs, had many other miracles to show and explain to a fascinated audience. There was a blood-curdling picture of cheese-mites taking their walks abroad, the tiny creatures looking on the screen as large as small crabs. The minute hydra which lives in stagnant water appeared shooting out its tentacles and taking a meal. Even what was officially described as "the protoplasm of the water weed," the life-fluids coursing through the veins of a tiny piece of leaf, were clearly seen—a photograph which, by the way, involved a marvellous degree of magnification. The lightning dart of a chameleon's tongue and a snake's fangs were shown in two fine pictures, and as a bonne bouche for the last all the industry and the household work of the bee were given as clearly as any procession that ever walked. Twenty-five minutes, the length of the exhibition, is a long time to give to a Bioscope turn, but **the rapt attention of the audience and the thunders of applause at the conclusion testified to the way in which popularity had been at once secured by these unique pictures.**

"Morning Post," *August 18th*, 1903.

There was introduced into the programme at the Alhambra last night **one of the most interesting and certainly one of the most striking turns that has been seen at a variety theatre for a long time.** By means of a new machine called the Micro-bioscope, a very marked development in "animated photography," there was thrown on to a screen a number of pictures showing life at its most minute stage. There were moving pictures of cheese mites, toads, chameleons, tortoises, and snakes as they live and move and have their being, and even pictures of parts of these creatures showing the circulation of their blood. One picture, which was stated to be magnified on the screen to a scale of 60,000,000 diameters, showed even the movements of the protoplasm of the Canadian water-weed. Some of these views were to the amateur in natural history rather horrible, notably one of a toad eating worms and another of two toads fighting and grabbing at each other's eyes, but they were succeeded by a series of fifteen pictures dealing with the life of the bee **which were sufficiently charming to have engaged the admiration of M. Maeterlinck, sufficiently instructive to have pleased Dr. Watts, and sufficiently wonderful to excite the marvel of a world.** One sees the bees in the most intimate relations of their lives, making the comb, depositing the honey, feeding the lavræ; sees them at times when it is impossible to believe any longer that they do not consciously reason, as when on a flower being dropped at the entrance of a hive five or six of them rush down and carry it out of the way; and sees them as a community working, working, always working, and always for the good of the State

As a music hall turn **last night's production was an unqualified success.** People like to be interested, and they don't in the least mind being interested by something worth knowing, if only someone will provide it for them, And surely the performance must also show that the usefulness of animated pictures is not limited to amusement, but that developed on considered lines it must be of value to science, not only as an automatic and unerring record of experiments, but as a potent aid in the dissemination of knowledge.

"The Era," *August 22nd*, 1903.

One of the most curious, attractive, and extraordinary exhibitions which have been presented to the public by the aid of that ingenious invention the Cinematograph was introduced to a delighted audience at the Alhambra on Monday evening. The Micro-bioscope series which were photographed by the Charles Urban Trading Company, Limited, whose premises in Rupert-street have been called "The World's Animated Picture Headquarters." One of the earlier views shows the mites in cheese. We see the little creatures, magnified into monstrous white crabs, hurrying to and fro, agitating their feelers, and seeming "all legs and hairs." Then we are introduced to the great American

toad, who takes his dinner of worms in sight of the audience. The smaller worms are snapped up in an instant; but the fun comes in when the toad tackles an extra long one. Bit by bit it disappears between his lips, until with a final gulp he absorbs it into his interior. The circulation of the blood in the foot of a frog is a startling spectacle when magnified many degrees and displayed upon an immense screen. The corpuscules are seen hurrying along the veins like small mill-races; and the construction of the tubes can be traced with ease. An amusing picture is that of two "pugilistic" toads, who paw each other about very comically, the supposed "referee" being a tortoise, who agitates his fore-limbs and moves his head languidly. The fresh-water hydra is next shown, a wierd, whitish, snake-like creature, whose thin folds are in constant motion. It is so transparent that it can be seen in the act of digesting its dinner. The feeding of chameleons is undoubtedly one of the most wonderful and diverting representations of the series. Two of these lizards are perched upon a branch and a hand is seen offering them a fly at the end of a pair of tweezers. There is an instantaneous flash of a long white tongue—as long almost as the animal itself—and the fly has simply disappeared. Those present at the Alhambra on Monday thoroughly enjoyed the awe-inspiring depiction of a fine boa-constrictor in company with a white rat, who exhibited not the least fear of his beautifully-marked companion. The second part of the series was composed of fifteen pictures showing every phase of bee culture. Many in the audience must have marvelled to see the bee farmer handling his pets without protection from gloves or veils. First we were shown the old straw "skep," or hive, with the bees drinking honey on the platform outside. Then we saw the bees carrying away eagerly flowers which had been dropped in front of the hive; a "skep" turned upside-down, with full view of combs filled with honey, previous to smoking-out of bees, an operation clearly represented and most interesting to observe. The view inside of a 2ft. diameter basket literally alive with thousands of bees attracted vivid attention; and when the bees were shaken from the basket on to the platform in front of the hive, and the bee master scooped them up with his naked hand, showing them the way into the hive, the applause was enthusiastic. In a general view of a modern bee farm scores of hives were being examined by the bee culturer. The structural character of the hive and position of the combs; in fact, the whole scientific process of bee-keeping was depicted and explained by Mr. Duncan. The end of the series, and also the end of the bee labours, were a brood comb with queen and workers busily engaged depositing honey into cells; a comb with cells capped, the larvæ having been hatched out, fed, and enclosed in the cells; and a comb showing eggs, the larvæ being fed by the workers, whose ceaseless activity was much admired. **"The Unseen World" is marvellous and intricate; interesting and amusing. It commends itself to every class of audience, and is as beautiful as it is novel and curious. Technically the films are extremely fine, the effective items have been arranged with great skill, and the whole series forms an achievement of which the proprietors may well feel proud,** and which is, we feel assured, destined to be eagerly sought for by showmen and others who are on the look-out for some novelty which appeals to young or old, learned or ignorant, vivacious or sedate. Business is "humming" under the new management at the Alhambra, who are to to be congratulated in placing this most novel turn before its patrons. It is likely to attract, amuse, and instruct all classes of the community for a long time to come.

Extract from "THE STANDARD," *August* 18*th*, 1903.

Most shows may be described as novel, but none are more entitled to the adjective than that presented for the first time last night at the Alhambra, &c., &c.

Extract from "MORNING ADVERTISER," *August* 18*th*, 1903.

The "Unseen World" is a scientific novelty, calculated to create a sensation for many weeks. &c., &c.

The success of the departure was undoubted.

Extract from "DAILY NEWS," *August* 18*th*, 1903.

Since the introduction of the Bioscope into England there has been no limit to the wonderful moving pictures produced for the edification and amusement of the public, **but those produced for the first time at the Alhambra last night, will probably rank as unique.** The Urban-Duncan Micro-Bioscope series as they are called, consist for the most part of microscopic studies of animal and vegetable life, and are chiefly remarkable for the fact that they include the first set of photographs of living bacteria that have ever been taken, &c., &c., &c.

Extract from "Daily Chronicle," *August 18th*, 1903.

The Micro-Bioscope Series is undeniably interesting and should draw crowds to the Alhambra for some time to come.

The show is of real educational value, &c., &c.

"The Referee," *August 23rd*, 1903.

Considering the time of year, the enormous business done at the Alhambra last week was truly remarkable. This happy state of affairs was due in great part to the addition to an already very strong programme of a series of Remarkable Pictures, consisting of microscopic studies of insect and animal life and some particularly interesting illustrations of the incidents in the every-day existence of the ever busy bee. By means of these pictures the management has contrived to "combine instruction with amusement" for the grown-up Sandfords and Mertons who have patronised the Alhambra, and to administer, as it were, several sugar-coated science pills. Mr. Douglas Cox promises many further examples of the wondrous work done by the Micro-Bioscope, which certainly opens up possibilities of the revelation of hitherto hidden (to the general public) secrets of Nature's mysteries which should continue to draw all classes and ages to the Alhambra.

"The Music Hall," *August 22nd*, 1903.

Yet another triumph for the Bioscope, and the inventor, Mr. Charles Urban, is to be recorded at the Alhambra this week, where a remarkable series of films, entitled, very appropriately, "The Unseen World," are exhibited to an astonished audience. The Unseen World in question is the "land of the microbe," before only revealed to the scientist through the medium of his microscope. The idea of a combination of the microscope and Bioscope, and its immense possibilites, suggested itself to Mr. Urban some time ago. He immediately set to work upon it, with the triumphant result seen on Monday evening.

Extracts from "Morning Advertiser," *August 24th*, 1903.

The new "Science" pictures have caught on in unmistakable fashion, and are drawing all London to Leicester Square.

"Free Lance," *August 21st*, 1903.

The Alhambra has scored immensely over its new and sensational set of microscopic pictures of insect life. All last week the house has been crowded nightly and this I should think is largely due to the novelty. What a sensation it would have been for the Polytechnic in the old days if it could have had something of the kind; but perhaps it is as well that it has been reserved for a day when instruction and amusement may be combined in such a pleasant fashion as it is at the Alhambra. **These pictures are really marvellous, and should prove sensationally successful.**

"The Citizen," *August 22nd*, 1903.

Really everybody ought to go and see the latest marvel of science which has been brought to the aid of the Bioscope at the Alhambra. Such enormous strides have been made in the development of this instrument that while a few years ago it was thought wonderful because it showed the picture of a frog jumping, we are now able to see upon a screen the blood circulating in that very frog's foot. The rapt attention of the audience shows that **these unique pictures have at once jumped into popularity,** so that Mr. Douglas Cox scored another success when he secured this show for the Alhambra.

"Manchester Evening Chronicle," *August 18th*, 1903.

From Shepherd's Bush I journeyed to the Alhambra in time to see the first appearance of the Micro-bioscope, **the most recent development of animated photography. To say that it is a wonderful advance is to put it very weakly,** and I look to this class of living pictures to provide a popular form of scientific education. 'Arriet, for instance will no longer speak of the bee as a "pretty fly with 'ot feet," for the Micro-bioscope reveals the working life of the busy bee. We are shown animals ranging in size from the cheese mite to the boa-constrictor, and the sight of an ugly toad contentedly consuming a worm made some of us shudder. **However the reception of the pictures last evening proved that this "turn" had come to stay.**

Extract from "MORNING LEADER." *August 24th*, 1903.

No Micro-bioscopes and no Alhambra in Cornaro's days; else Cornaro might never have been a centenarian I think it would have prostrated, if not killed, the dear old gentleman to see those many-armed, angry, spiteful little mites waging war against one another in cheese and water. Heavens, what combatants, what warriors! Many an abstainer has gone shuddering out of the Alhambra, and many a cheesemonger forsees failure.

"WEEKLY DISPATCH," *August 23rd*, 1903.

I wonder who remembers that the original Alhambra was a competitor of the old Polytechnic, called the Panopticon, opened with prayer, operated under a Royal charter, and filled with scientific toys? It does not matter much; but the thought occured to me when I inspected Mr. Douglas Cox's collection of scientific toys in the shape of animated photographs the other evening. Science, to be sure, has progressed a little since 1851. The microscopic and bioscopic studies of blood in circulation, vegetation in growth, cheese in animation, and so forth, **that nightly enthral the Alhambra audience are weird and fascinating.**

"SUNDAY SPECIAL," *August 23rd*, 1903.

A visit to the Alhambra last Monday evening resulted in a firm resolve never to eat cheese or drink water again. A microscopic examination of the former, magnified to the size of a Bioscope screen, revealed one of the most blood-curdling pictures imaginable with mites of various shapes and sizes, but all equally hideous, prowling around in a most businesslike manner. As regards the fresh water hydra, he was a horror built on more graceful lines; but to see the tentacles shooting out for food was sufficient to shake the confidence of the most rabid teetotaler. A series of pictures showing every phase of bee culture completed **a most interesting and instructive addition to the programme.**

"NEWS OF THE WORLD," *August 23rd*, 1903.

An important step in the educational development of the music-hall has been added to the Alhambra programme. The limitations of the Bioscope appear endless judging by the **extraordinary pictures of animate natural phenomena** shown by the Imperial Bioscope Company. By the aid of the microscope the Bioscope enables the minutest insect life to be reflected on the curtain with a realism quite wonderful. Purveyors and consumers of cheese will probably not relish the exposure of life in that article of diet, and some of the other displays are a trifle uncanny. The series dealing with the "busy bee" are quite the most attractive, **though the whole display excites keen attention.**

"THE PEOPLE," *August 23rd*, 1903.

There seems no limit to the possibilities of the "Micro-bioscope," which is now numbered among the most interesting features of the really excellent programme at the Alhambra. **To be amused is good; but to be amused and instructed is better.** The way in which the Alhambra audiences watch the screen during the presentation of the pictures of insect life is significant. Here there is something new to so many that if the educational pill is gilded, as it is at the Alhambra, that is so much gained from the entertainment point of view. The representation of the protoplasmic circulation in a leaf must be seen to be appreciated. The Micro-bioscope is what its name implies, and combines all the charm of the microscope with the publicity of the broad screen. In due time we are to see still more wonderful things at the Alhambra.

"MANCHESTER GUARDIAN," *August 18th*, 1903.

One notes with pleasure the new ways of the Bioscope. A series of pictures exhibited at the Alhambra for the first time on Monday marks an epoch in its sensational and often frivolous career. These pictures deal with some plain facts of animal and vegetable life. Included are busy life in an atom of cheese, the circulation of the blood in the foot of the frog, the busy bee, and the protoplasm of the water weed. Perhaps the last-named is the most remarkable of these. It illustrates the movement of the countless atoms in the blood circulation of a plant. The delicacy of Mr. Charles Urban's work may be gathered from the fact that the subjects have been magnified anything from 8,000,000 to 36,000,000 degrees. **The pictures had a great reception.**

"Exeter Western Times," *August 20th*, 1903.

It is interesting to find that Science has taken hold of the Music Hall, though Science, it is, in a most attractive form. The Bioscope pictures have been received with the greatest favour, and little wonder for it. **They are marvellous.** One sees, for instance, a colony at work in a piece of cheese, though whether this will improve the cheese trade is quite another question. These pictures are magnified up to 30,000,000 degrees, so that there is nothing to complain of on the score of realism. A series representing the blood criculation of a plant is marvellously **fascinating**. The bee also comes in for study, as well as animal blood circulation. This represents extraordinary patience and observation. We are all, of course, acquainted with the beautiful pictures of the Rev. Dr. Dallinger, but those shown at the Alhambra **are simply marvellous. It only shows how interesting Science can be made to masses, if properly applied.**

"Daily Express," *August 31st*, 1903.

Microbic Monsters.

"Well, this is the last time that I ever eat cheese!" said the man in the stalls. "If you want to be logical," said his friend, "it would be the last time that you ever drank water."

"I don't."

There was some excuse for these two members of the Alhambra audience. Upon the screen were studies by the Urban-Duncan Micro-Bioscope portraying the antics of monsters in a speck of cheese, and a telescopic octopus—enlarged from a sixteenth of an inch to about three feet—swimming in a drop of water.

A visit to Mr. Urban, the joint inventor of this mixture of science and music-hall interest, provided some fresh facts. He exhibited, for instance, a particle of water in which the infusorian, a bloated bottle-shaped beast, was enjoying a meal of typhoid bacteria. Also you might see the death of an infusorian and the attack the bacteria make on its body, breaking it to pieces. It was a most remarkable spectacle.

"This is the first time," said Mr. Urban, "that germs have been photographed alive. The usual method is to spread the germs upon a glass slide, pass them through a flame, stain them, and then photograph them.

"The result is merely a series of black corkscrews, billiard balls, and cigars But our bacteria are alive and in full working order.

"The chief difficulty in our discovery was the light. It was necessary to turn a ray of 2,000 candle power on the speck that was being at once magnified and photographed without burning it up by heat. This we have at last managed successfully.

"I have made arrangements with the Zoological Gardens, Kew, and the Brighton Aquarium for the Bioscoping of further subjects. The possibilities of the invention are immense. In my belief there will hardly be a school without a Micro-Bioscope in charge of its science master."

"Nature," *August 27th*, 1903.

A correspondent directs our attention to the fact that one feature of the programme at present in force at the Alhambra is an exhibition of the Micro-bioscope. We are glad, like our correspondent that science is being introduced—even in the form of amusement—to those, who in ordinary circumstances, take no interest in scientific matters and think with him that more might be done even with existing resources to bring a knowledge of the advances of science under the notice of the people. "The music halls are," says our correspondent, "being increasingly used for good music; why not for good science? The managers will put money into it if the public respond, and no objection will be made to raising the tone of their programme if the houses fill. Those interested in science need not spend the evening there; they could go to see just what concerned them."

"To-Day," *August 26th*, 1903.

The Alhambra management has turned the Bioscope to a most novel use. A series of lively insects and animalculæ are thrown on the screen, among them figuring the industrious mite engaged upon a ripe Stilton cheese. If only this energetic little creature could be transferred to a neighbouring house of entertainment, it would serve as an opportune reminder of the Mite of the Empire!

Captain Kidd.

TOPICAL TIMES," *August 29th*, 1903.

You can be instructed now, as well as amused at the variety theatres. Some very wonderful films are nightly being shown by the Bioscope, entitled "The Unseen World." There are bees galore all wonderfully busy, as bees should be; you can see the blood circulating in a frog's foot; chameleons are fed and you can watch the darting out of their curious tongues. There are also some weird things called water hydra. Anyone in want of a fine attack of the jim-jams cannot do better than hurry up to the Alhambra, but if you feel a bit "jumpy" I should advise you to leave these latest exhibits of the Charles Urban Trading Company severely alone. There is also a screenful of cheesemites magnified to the size of turtles. Ugh! and I saw them after I had been to Vesta Tilley's luncheon!

"COURT CIRCULAR," *August 29th*, 1903.

Popular Science at the Alhambra.

The yearning for instruction of a popular order which charactises the British race is extraordinary. By playing delicately on this peculiarity, astute speculators have disposed of hundreds of sets of curiously-antiquated encyclopædias, and increased by thousands the circulations of unspeakably dull weekly papers of the cheaper kinds. Instruction blended with entertainment and administered in homœopathic doses, will draw money from the major class of Englishman. Mr. Douglas Cox, the experienced general manager of the Alhambra, understands his public, **and he is filling that hall nightly by an appeal to this national trait.** We have had remarkable pictures, beautiful pictures, and on the Continent unseemly pictures, through the medium of one or other of the many varieties of Bioscope machines, but it remained for Mr. Cox, to grasp the educational aspect of the invention, and give us a series of pictures which combine diversion with the digestive systems of the insect creation. The subjects, which are reflected upon a huge screen, are so highly magnified that cheese-mites appear as large as sofa-cushions, and as rapacious as crocodiles, and they are described in a concise and cheery manner that is quite to the taste of the spectators. I don't remember the nature of many of these microscopic masterpieces, but I quite appreciate the fascination they have for the popular audience. An illustration of the circulation of blood in the webbed foot of a frog, a study of the chameleon (I think it was) darting out a tongue as long as itself with the rapidity of lightning to secure his insect food, and the flow of the sap in a water-weed were among the usually hidden marvels exposed to the public gaze. The cheese-mites in the hey-day of their youthful beauty and the snakes that appeared as formidable as animated Atlantic cables were attractions equalled only by the pictorial revelation of the domestic habits of the busy bee, and I gather that later on, these novelties will be outrivalled by pictures of the *bacillus typhosus*, where the typhoid fever comes from. But more extraordinary than are the publications of these secrets of nature is **the absorbing interest with which they are examined by the audience. During this "turn" the bars are deserted, the promenaders are all facing one way and every eye in the house is rivetted on the screen**—it is a sight that would alone repay any student of national character for a visit to the Alhambra.

"THE TATLER," *August 26th. September 2nd*, 1903.

Science in a Music-hall.

I feel sure that people want to be interested as well as made to laugh, the whole purpose of entertaining being a withdrawal from the worry of the day's work. Now the Alhambra has got **one of the most fascinating turns I have seen** in the shape of a series of bioscoped microphotographs showing all sorts of things that we have seen under a microscope. For example, a picture of a man eating cheese is thrown on the screen and then a second picture of the cheese showing the mites actually moving. You see a chameleon shooting out a tongue which is as long as its body in pursuit of food. There is a fight between two toads and a tortoise figuring as referee. Most interesting of all, however, is a series of fifteen pictures telling the story of the bee; you see everything in motion. **The house simply sits breathless as wonder follows wonder.**

One of our greatsst scientific authorities in a private letter to the Editor describes this exhibition as "epoch-making" and perfectly splendid

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30 ... SIEVE TUBE CUCUMBER
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33 ... PITTED VESSEL
34 ... DICOTYLEDONOUS STEM. WOODY TYPE. TILIA

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36 ... TRANSVERSE SECTION RADICALE END OF BARLEY, showing Developing Primary Root, and Developing Lateral Root
37 ... TRANSVERSE SECTION ROOT OF RANUNCULUS ACRIS

Structure of Coniferous Stem.

38 ... TRANSVERSE SECTION STEM PINUS. FIRST YEAR'S GROWTH
39 ... TRANSVERSE SECTION STEM PINUS. SECOND YEAR
40 ... TRANSVERSE SECTION STEM PINUS. THIRD YEAR
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44 ... RESIN CELLS
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49 ... PINNULARIA (NAVICULA) VIRIDIS
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51 ...
52 ... SPIROGYRA NITIDA CONJUGATING
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54 ...

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Fungi.

58 ... B. ANTHRAX

59 ... B. ANTHRAX, SPORING

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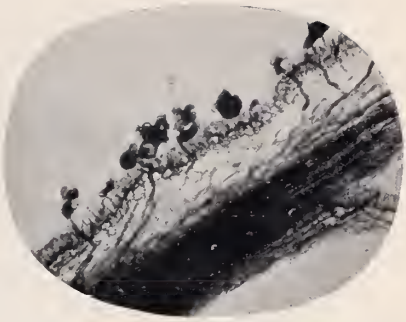
63 ... MUCOR MUCEDO



Section of Stigma of Evening Primrose.

64 ... BOTRYTIS CINEREA (VINE. SCLEROTINA), CONIDIOPHORE AND CONIDIA

65 ... PUCCINIA GRAMINIS UREDO SPORES

66 ... PUCCINIA GRAMINIS, TELEUTO SPORES

67 ... PUCCINIA GRAMINIS, ÆCIDIO SPORES, AND SPERMATIA

Muscineæ.

68 ... MARCHANTIA POLYMORPHA, GEMMÆ

69 ... MARCHANTIA POLYMORPHA, ANTHERIDIA

70 ... MARCHANTIA POLYMORPHA, ARCHEGONIA

71 ... MARCHANTIA POLYMORPHA, SPOROGONIA

72 ... TETRAPHIS PELLUCIDA, CUPULE AND GEMMÆ

73 ... SPHAGNUM, ARCHEGONIA

74 .. TRANSVERSE SECTION FERTILE HEAD POLYTRICHUM FORMOSUM

75 ... TRANSVERSE SECTION SPOROGONIA, POLYTRICHUM FORMOSUM

Vascular Cryptogams.

76 ... PROTHALLIUM OF FERN

77 ... SCOLOPENDRIUM VULGARE, SPORANGIA

78 ... TRANSVERSE SECTION RHIZOME PTERIS

Equisetinæ.

79 ... LONGITUDINAL SECTION VEGETATIVE BUD. EQUISETUM

80 ... TRANSVERSE SECTION VEGETATIVE BUD. EQUISETUM

81 ... TRANSVERSE SECTION FERTILE HEAD EQUISETUM

Lycopodinæ.

82 ... TRANSVERSE SECTION STEM LYCOPODIUM CLAVATUM
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Algæ.

111 ... PTILOTA ELEGANS

112 ... CERAMIUM ECHIONOTIUM

113 ... BONNEMAISONIA ASPARAGOIDES

114 ... SPACHALARI CIRRHOSA

115 ... CERAMIUM GRACILLIMUM

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6 ... THE ATLANTIC SQUID (S. Atlantic) IN NATURAL ENVIRONMENT

7 ... OCTOPUS (Eledone Cirrhosus) ATTACKING A CRAB

8 ... CUTTLE-FISH ATTACKING A BLENNY

9 ... THE ROSEY FEATHER STAR-FISH IN NATURAL ENVIRONMENT

10 ... STARFISH GROWING A NEW ARM TO REPLACE ONE THAT HAS BEEN LOST

11 ... PLUTEUS LARVA OF OPHIURID Starfish . P.M.

12 ... FREE-SWIMMING LARVAL STAGE OF STARFISH P.M.

13 ... FREE-SWIMMING LARVAL STAGE (Early) BARNACLE. P.M.

14 ... LATER STAGE OF FREE-SWIMMING LARVA OF BARNACLE. P.M.

15 ... ACORN BARNACLES ON LIMPET SHELLS
16 ... LEGS OF BARNACLE. P.M. Very fine
17 ... STALKED BARNACLES
18 ... GROUP OF BRITISH SPONGES
19 ... SEA URCHIN (Echinus)
20 ... LONGITUDINAL SECTION SPINE OF ECHINUS. P.M.
21 ... SPINES OF SPATANGUS (a Sea Urchin). P.M.
22 ... GROUP OF SPONGE SPICULES. P.M.
23 ... GROUP OF SPINES OF GORGONIA, HOLOTHUNIA, etc. P.M.
24 ... WHEEL PLATES FROM SKIN OF CHIRODOTA VIOLACEA (a Sea Cucumber)
25 ... THE SEA-SIDE NATURALIST'S OUTFIT

INSECTIVOROUS PLANTS.

Series I. P.M.—Photo-Micrograph.

1 ... GROUP OF NEPENTHES AND SARRACENIA
2 ... SARRACENIA (The Side - Saddle Plant)
3 ... ATTRACTIVE SURFACE OF LID OF SARRACENIA, P.M.
4 ... CONDUCTING SURFACE OF SARRACENIA. P.M.
5 .. GLANDULAR SURFACE of SARRACENIA. P.M.
6 ... DETENTIVE SURFACE of SARRACENIA. P.M.
7 ... TWO PITCHERS OF NEPENTHES
8 ... PITCHER OF NEPENTHES
9 ... PITCHER OF NEPENTHES
10 ... HONEY GLAND FROM ATTRACTIVE SURFACE OF LID OF NEPENTHES. P.M.
11 ... DIGESTING AND SECRETING GLANDS FROM INTERIOR OF PITCHER OF NEPENTHES. P.M.
12 ... LONGITUDINAL SECTION OF DIGESTING AND SECRETING GLANDS FROM INTERIOR OF PITCHER OF NEPENTHES. P.M.

The Pitcher Plant

13 .. BLADDER OF BLADDER-WORT (Utricularia). P.M.
14 .. SUN-DEW (Drosera) IN NATURAL ENVIRONMENT
15 ... SUN-DEW
16 ... SUN-DEW IN FLOWER. Growing in Pot
17 ... FLOWERING SUN-DEW
18 ... LEAVES OF SUN-DEW (Drosera Rotundigolia)
19 ... LEAF OF SUN-DEW WITH CAPTURED INSECT. P.M.

Price per Set of 19 "Insectivorous Plants" Series, 19s.

POND LIFE.

Series P. P.M.—Photo-Micrograph.

1 ... WATER BEETLE (MALE). (Dytiscus Marginalis).
2 ... FEMALE WATER BEETLE
3 ... LARVA OF WATER BEETLE
4 ... FRONT LEG OF MALE WATER BEETLE, SHOWING CLASPING ORGAN. P.M.
5 ... MIDDLE LEG OF MALE WATER BEETLE. P.M.
6 ... PADDLE, OR HIND LEG OF MALE WATER BEETLE. P.M.
7 ... SPIRACLE, OR BREATHING ORGAN OF MALE WATER BEETLE. P.M.
8 ... LONGITUDINAL SECTION OF EYE OF WATER BEETLE
9 ... DRAGON FLY
10 ... LARVA OF DRAGON FLY
11 ... LONGITUDINAL SECTION OF EYE OF DRAGON FLY. P.M.
12 ... WATER SPIDER
13 ... FOOT OF WATER SPIDER P.M.
14 ... SPINERETTES OF WATER SPIDER. P.M.
15 ... JAWS OF SPIDER. P.M.
16 ... ROTIFER, NOTOPS, BRACHIONUS. P.M.
17 ... ROTIFER, ASPLANCHNA BRIGHTWELLI. P.M.
18 ... BRICK-MAKING ROTIFER (Melicerta Ringens). P.M.
19 ... HEAD OF BRICK-MAKING ROTIFER. P.M.
20 .. INFUSORIAN CERATIUM TRIPAS. P.M.
21 ... WATER FLEA (Daphnia Pulex). P.M.
22 ... FRESH WATER HYDRA. P.M.
23 ... HEAD OF MALE GNAT. P.M.
24 ... HEAD OF FEMALE GNAT. P.M.
25 ... LARVA OF GNAT. P.M.
26 ... PUPA OF GNAT. P.M.
27 ... WATER "STICK" INSECT (Ranatra Linearis)
28 ... WATER SCORPION
29 ... SMALL WATER "STICK" INSECT (Hydrometra Stagnorum)
30 ... POND SKATER (Gerris Paludum)
31 ... DESMID (Penium Digitus). P.M.
32 ... DESMID (Euastrum Didelta). P.M.
33 ... DESMID (Micrasterias Rotata). P.M.
34 ... DESMID (Closterium). P.M.
35 ... DIATOM NAVICULA VIRIDIS. P.M.
36 ... SPIROGYRA NITIDA. P.M.

(For Conjugation Series see BOTANICAL)

Price per Set of 36 "Pond Life" Series, ... £1 15s.

FARM AND GARDEN INSECT PESTS

P.M.—Photo-Micrograph.

1 ... ANTLER OR GRASS MOTH, MALE and FEMALE

2 ... MARCH MOTH, MALE and FEMALE. and LARVA

3 ... GOAT MOTH and LARVA

4 ... SMALL OR GARDEN SWIFT MOTH

5 ... MOTTLED UMBER MOTH, MALE, FEMALE and LARVA

6 ... CABBAGE MOTH and LARVA

7 ... DOT MOTH and LARVA

8 ... LACKY MOTH and LARVA

9 ... EGGS OF LACKY MOTH

10 ... COMMON VAPOURER MOTH, MALE and FEMALE

11 ... COCOON OF COMMON VAPOURER MOTH, covered with Eggs

12 ... FIGURE-OF-8 MOTH and LARVA

13 ... WINTER MOTH, MALE and FEMALE

14 ... OTTER OR GHOST SWIFT MOTH, MALE and FEMALE

15 ... LARVA-DEATH'S HEAD MOTH

16 ... APPLE-PITH MOTH

17 ... WOOD LEPPARD MOTH

18 ... LARGE WHITE CABBAGE BUTTERFLY

19 ... HEART-AND-DART MOTH

20 ... GOOSEBERRY AND CURRANT, OR MAGPIE MOTH & LARVA

21 ... YELLOW UNDER WING MOTH

22 ... CURRANT CLEAR-WING MOTH

23 ... LAPPET MOTH

24 ... SUCKER-LEGS OF CATERPILLAR. P.M.

Cabbage Butterfly . . .

25 ... FRONT LEGS OF CATERPILLAR. P.M.

26 ... GROUND BEETLES

27 ... COCKCHAFER BEETLE

28 ... GOLDEN ROSE CHAFER BEETLE

29 ... CLICK BEETLES (as Larvæ Wire-Worm)

30 ... NUT WEEVIL

31 ... VINE WEEVIL

32 ... HOP VINE SNOUT MOTH

BEES AND BEE FARMING.

P.M.—Photo-micrograph.

1 ... OLD FASHIONED BASKET SKEP

2 ... MODERN FRAME HIVE

3 ... GENERAL VIEW OF MODERN BEE FARM

4 ... BEE VAN OF SURREY BEE-KEEPERS' ASSOCIATION

5 ... DRIVING BEES FROM SKEP INTO BASKET, preparatory to placing in Modern Hive

6 ... INVERTED SKEP SHOWING BEES ON COMB

7 ... EXAMINING BASKET (in driving) FOR QUEEN

8 ... FRAME OF FOUNDATION

9 ... FRAME OF FOUNDATION WORKED BY BEES

10 ... BROOD COMB WITH BEES AT WORK

11 ... LIFE-SIZE VIEW OF SAME

12 ... COMB WITH QUEEN

13 ... HONEY COMB

14 ... THE MOUTH OF THE HIVE, BEES ENTERING and LEAVING THE HIVE

15, 16, 17 ... BEES CARRYING OFF A FLOWER WHICH HAS FALLEN IN FRONT OF THE HIVE

18 ... OBSERVATION HIVE

19 ... SMALL OBSERVATION HIVE USED IN BEE VAN DEMONSTRATIONS

20 ... SWARM OF BEES

21 .. SWARM OF BEES (closer view)

22 ... TAKING A SWARM

23 ... SWARM IN FRONT OF HIVE AND ENTERING HIVE

24 ... WINGS OF BEES, showing how back and front wings are joined together in flight P.M.

25 ... MOUTH PARTS OF BEE. P.M.

26 ... STING OF BEE. P.M.

27 ... TONGUE OF WASP. P.M.

28 ... JAW OF WASP. P.M.

"G.A.S." FILM SUBJECTS.

Arranged and Photographed by G. ALBERT SMITH, F.R.A.S

Works, Laboratory and Studio:—SOUTHWICK, BRIGHTON.

HUMOROUS FACIAL EXPRESSIONS.

Of the best Photographic quality. One of the most successful series of humorous productions on the market.

Price 21s. per 50 feet lengths.

3500 ... LET ME DREAM AGAIN

A humorous facial expression picture with surprising climax. An elderly beau flirting with maiden at masquerade ball, wakes, and finds himself in bed bestowing unexpected caresses upon his "old missus." **Length 75 feet.**

3501 ... GRANDMA THREADING HER NEEDLE

Succeeds after many attempts, whilst the cat contentedly washes by her side. Excellent photographic quality. **Length 50 feet.**

3502 ... SCANDAL OVER THE TEA CUPS

A famous subject. Two maiden ladies at afternoon tea relate shocking secrets of society with mingled horror and pleasure depicted by their expressions. **Length 75 feet.**

3503 ... THE POLITICAL DISCUSSION

Two ardent politicians of rival views discuss with much earnestness and heat the situation as set forth in their favourite newspapers. **Length 50 feet.**

3504 ... A GAME OF NAP

The excitement and surprises of the game vividly depicted by a couple of old sports. **Length 50 feet.**

3505 ... GAME OF CARDS

Similar to preceding film, but with more incident. **Length 125 feet.**

3506 . GOOD STORIES

Told by two jolly good fellows. Most amusing expressions. **Length 100 feet**

3507 ... THE LAST BOTTLE AT THE CLUB

Two old club cronies at a late hour are remarkably mellow and affectionate. **Length 50 feet.**

No. 3523 "Mary Jane" . . .

3508 ... TWO OLD BOYS AT THE MUSIC HALL

From their position in a stage box the two elderly Johnnies fully appreciate the dancing of a serio-comic behind the footlights. **Length 75 feet.**

3509 ... WHISKEY OR BULLETS

A very fine facial study, with a surprise at the end. **Length 50 feet.**

3510 ... THE MONOCLE—ME AND JOE CHAMBERLAIN

A roguish fellow sitting by a large sketch of Mr. Chamberlain attempts to emulate the Statesman, as far as the eyepiece is concerned, at any rate. **Length 50 feet.**

3511 ... THE LITTLE DOCTOR

Children playing at "doctors" with the kitten in a cradle as patient When the medicine is administered a magnified view of the kitten's head is shown, the manner in which the little animal receives its dose (of milk) from a spoon, being most amusing. **Length 100 feet.**

3512 ... THE SICK KITTEN

A shorter version of the above. **Length 50 feet.**

3513 ... AT LAST! THAT AWFUL TOOTH

A gentleman suffering with toothache, and having tried numerous remedies in vain is making frantic efforts to pull out the offending member with a piece of string. He at last succeeds, and in his delight seizes a large reading glass to view the tooth. A circular picture showing the magnified tooth as it appears through the reading glass makes a laughable finish. **Length 50 feet.**

3514 ... THAT AWFUL CIGAR. "I'll smoke it if it kills me."

An amusing picture of the effect produced by a smoker's efforts to make the best of a very bad cigar. **Length 100 feet.**

No. 3523 Mary Jane lighting fire with paraffin

3515 ... PA'S COMMENTS ON THE MORNING NEWS

A breakfast table study of a demonstrative citizen who reads his paper and makes visual comments on the pleasing and painful news therein. **Length 75 feet.**

MISCELLANEOUS.

3516 ... A PHOTOGRAPH TAKEN FROM OUR AREA WINDOW

What do we see? Nothing but feet and legs, but oh! what a variety. **Length 100 feet.**

3517 ... GRANDMA'S READING GLASS

A most successful film. Grandma is sewing, and her little grandson amuses himself by viewing the surrounding objects through her large reading glass. Circular and magnified views are shown of the objects he beholds, viz.: the **works of his watch**, the **canary in its cage**, his **grandma's eye**, the **cat's head**, etc. **Length 100 feet.**

3518 ... AS SEEN THROUGH A TELESCOPE

An inquisitive old man by the roadside sees a young couple leading a bicycle in the distance. As the couple pause to tie a refractory shoe lace the old man raises his telescope to participate in the ceremony. A circular and enlarged view of the shoe tying appears on the screen; but the old gentleman's pleasure is sadly marred, for the young man has observed the operation with the telescope and on arriving at his side bonnets him so severely that his camp stool collapses and deposits him in the dust. **Length 75 feet**

3519 ... THE VALENTINE

The mingled emotions of the old maid as she receives a valentine are graphically expressed, and her final horror on discovering that she is the victim of a saucy joke is very laughable. **Length 50 feet.**

No. 3523. The Explosion—Blown over the House-tops.

3520 A BAD CIGAR

Another version of the smoker's attempt to grapple with a cigar unworthy of the name.

Length 50 feet.

3521 THE HOUSE THAT JACK BUILT

A reversing film. Very interesting. A tiresome boy shakes down the house laboriously built by his sister, then gleefully pokes and shakes the pile of bricks which mysteriously rebuild themselves as he proceeds.

Length 50 feet.

3523 ... MARY JANE'S MISHAP

This film shows the kitchen operations of Mary Jane the servant in early morning. Her laughable efforts to clean boots, light the fire, &c., are exhibited, and magnified views of her

facial expressions are interspersed. She is clearly detected in putting paraffin on the kitchen fire to promote a blaze; but her success is not great, for an explosion occurs and projects Mary Jane up the chimney. She is next seen emerging from the chimney pot on the house top, and her scattered remains fall to earth. As a final warning to future Mary Janes a visit is paid to the cemetry where an old lady endeavours to improve the occasion by exhibiting the unhappy slavey's grave to other slaveys. But the gathering is scattered, for Mary Jane's ghost rises from the tomb in search of her paraffin can and having secured this desired article she retires again to her final resting place, the domestic cat being the sole remaining witness. **Length 260 feet.**

3524 ... AFTER DARK, OR THE POLICEMAN AND HIS LANTERN

A most successful film. Amusing and very original. The police leave the station on their night beat. Then follows a series of views as seen by the lantern rays of one of the force. Interest is kept up by beggar boys, drunken swells, latch-key troubles, and burgling episodes are presented.

Length 225 feet.

"Dick Whittington"—Dorothy's Dream

3525 - LETTIE LIMELIGHT IN HER LAIR"

This laughable film shows a young actress (not so very young) in her dressing room preparing for her performance. The art of make-up is revealed on a very clear scale, and the final abandon of the lady who removes her wig with joy during the perusal of a "masher's" note is not the least amusing part of this glimpse behind the scene-

Length 200 feet.

3526 ... A SHAVE AND BRUSH UP

A man's face reflected in a mirror as he carries out these amusing though trying operations. **Length 50 feet.**

3527 ... THE DULL RAZOR

Shaving under difficulties. "There is something not altogether displeasing in the misfortune of others."

Length 50 feet.

3528 ... THE BILL POSTER'S REVENGE

The bill sticker displays three full length posters of different subjects. A rival during his absence reverses the sheets bearing the legs of the subjects with ludicrous results.

Length 50 feet

3529 ... IN THE GREEN ROOM

A pantomime artist makes up for the part of "giant" in the dressing room. He leaves for the stage—height 10 feet 6

Length 100 feet.

3530 ... THE COMEDIAN AND THE FLY-PAPER

Mr. Mat Melrose, the Crystal Palace dancer, shows how troublesome a fly-paper becomes when it once gets possession of a fellow. **Length 75 feet.**

"Robinson Crusoe"—Dorothy's Dream . . .

3531 The ADRIAN TROUPE OF CYCLISTS

Performing evolutions in their "Tea Cup" track, smallest in the world.

Length 150 feet.

3532 "CIRCLING THE CIRC"

The same four artists as above, in further feats.

Length 65 feet.

3533 THE CAKE WALK

The best picture of this crazy dance. Performed by the Melrose Trio of the Crystal Palace, London.

Length 75 feet.

3534 ... THE DONKEY SERPENTINE DANCER

A comedian and his donkey on the Music Hall Stage essay a Serpentine Dance with more agility than art.

Length 75 feet.

3535 ... TOMMY AND HIS HARRIET ON BANK HOLIDAY

A tall soldier and his girl indulge in an amusing dance on the grass much to the amusement of the other holiday makers in the boat-swings. **Length 50 feet.**

3536 ... THE MOUSE IN THE ART SCHOOL

Young lady art students are sketching a tiny sailor boy when a mouse disturbs their work. Magnified view of mouse's head protruding from hole. Gallant tiny sailor slays mouse, and art students left adoring the hero. **Length 50 feet.**

3537 ... THE MONK'S RUSE FOR A LUNCH

A monk induces a tourist to share luncheons. The tourist's lunch having been demolished by the monk, the former demands the production of the latter's basket for sharing purposes. It transpires in the end that the wily monk's basket contains only a little dog. **Length 100 feet.**

"Forty Thieves"—Dorothy's Dream . .

3538 ... PANTOMIME GIRLS HAVING A LARK

A theatrical performance having been given on a gentleman's yacht, the ballet girls in stage costume and tights got possession of a small boat and made for the beach. A comedian joined the party and the return from shore was productive of some lively fun.

Length 50 feet.

3539 ... THE MARCH OF THE AMAZONS

A pantomime ballet. Sixteen Amazons perform interesting marching and dancing evolutions. **Length 75 feet.**

3540 ... TOPSY-TURVY DANCE BY THREE QUAKER MAIDENS

This is a laughable sell, for although the Quakeresses apparently retire behind a flag and dance with their feet and legs in the air, the attendants accidently drop the flag and show "how it is done." **Length 125 feet.**

3541 ... TAMBOURINE DANCING QUARTETTE

A good dancing film by qualified dancers and high-kicking damsels. **Length 135 feet.**

3542 ... PANTOMIME SCENE

A dance on ship's deck. Hornpipe, &c. **Length 125 feet.**

3543 ... THE UNFORTUNATE EGG MERCHANT

A couple of lovers seat themselves on a sort of seesaw plank. An egg merchant quietly takes possession of the other end, but reaches ground suddenly when the lovers rise. An angry altercation follows with the result that the poor old man gets much bespattered with his own eggs which the young man uses as ammunition- **Length 75 feet.**

"Cinderella"—Dorothy's Dream . .

3544 ... TOO MUCH OF A GOOD THING

A happy father is presented with his firstborn by the old nurse. His joy is modified shortly after when a second infant is produced; but when a third is proudly brought forth and offered to the bewildered parent he decides that the thing must end and promptly rushes for the family doctor and ejects him from the house.
Length 50 feet.

Aladdin—"Dorothy's Dream" . . .

3546 ... THE NURSERY RHYMES

This is a long film depicting all the incidents of the nursery rhymes in the manner beloved of children who readily recognise the favourites of their nursery teaching. The old favourites introduced are: (1) "Jack and Jill" (2) "Old Woman who lived in a Shoe" (3) "Sing a Song o'Sixpence" (4) "Old Mother Hubbard" (5) "Goosey Goosey" (6) "Cat and the Fiddle," &c. Each story introduced by a title. Exhibited with great success at the children's entertainments at the Shaftesbury Theatre and elsewhere. **Length 600 feet.**

Blue Beard—"Dorothy's Dream . . .

3547 ... BALLOON INFLATION

Various stages of the interesting operation of filling a balloon with gas.
Length 125 feet.

3548 The LONDON TO BRIGHTON "GLOBE WALK"

A fine film and the only successful one depicting the famous 52-mile rolling globe "walk" of Mdlle. Florence. Taken at different parts of the journey.
Length 125 feet.

3549 ... THE YOKEL'S LUNCHEON (Reversing)

Devouring spoonfulls of pudding which action when reversed produces most ludicious results. **Length 75 feet.**

3550 THE MONK'S MACCARONI FEAST (Reversing)

Large features of a monk evidently relishing maccaroni of which his lunch consists The section of the reversal of this subject compares favourably with the operations of an Italian maccaroni factory.

Length 125 feet.

No. 3551. "Dorothy's Dream" . . .

3551 ... "DOROTHY'S DREAM"

This is an exceptionally interesting series of pictures for the pantomime season and exhibits for children, as it combines the principal scenes of seven of the best known fairly tales all reproduced successfully with intervening space and title. The picture commences with a handsome drawing room, which a pretty little girl enters, carrying a book of Fairly Tales. She seats herself in a comfortable arm chair before a spacious fireplace, and after paging over the leaves of the book, falls asleep and dreams of the different tales treated in the book. The good Fairy appears, gradually taking shape from a nebulous mist floating in the air; she waves her magic wand over the little dreamer and causes to pass, in review, visions of the principal scenes of the fairy tales; **"Dick Whittington," "Robinson Crusoe," "The Forty Thieves," "Cinderella," "Aladdin and the Wonderful Lamp," "Blue Beard," and "Red Riding Hood"**

Red Riding Hood—"Dorothy's Dream" . . .

The good fairy having accomplished her object, vanishes, by gradually dissolving again into space.

The maid now enters the room in search of the child found sleeping in the chair. The latter wakes up and hardly realizes her surroundings, rubs her eyes to make certain that she is not really amongst the scenes of her dreams. Of these she tells the maid, who then leads the little girl from the room.

One of the neatest and cleanest Fairy Tale Series ever produced by Bioscope. Excellent Photographic Quality. Total Length 600 feet.

WILLIAMSON'S FILMS.

HUMOROUS & PATHETIC SUBJECTS

Arranged and Photographed by WILLIAMSON & Co., Hove, Brighton

. . . **Price 6d. per foot, net.**

Williamson's Studio and Film Works, Hove, Brighton . . .

4004 ... WASHING THE SWEEP

Two domestics at wash-tubs in the garden, and hanging clothes out; sweep comes down the path and smudges clothes in passing; "jaw" from the domestics, with some soap-suds added; sweep retaliates with black brush: exciting chase round wash-tubs, sweep trips up, and has his face washed in good style before he can recover. Small terrier assists in a very natural manner. **Length 75 feet**

4005 ... WINNING THE GLOVES

One of the most popular films. Scene — Garden; gentleman asleep in hammock chair; lady gathering flowers comes toward gentleman, finding him asleep tickles him, and runs away; comes back, finds him still asleep, kisses him, and runs away again. Gentleman jumps up and rubs his eyes; a friend saunters up, explains that he has lost a pair of gloves, in accordance with ancient custom, pointing towards the fair winner in hiding. Plot to catch the lady; I will pretend to be asleep again. All right, I won't say anything! Waiting, with his eyes closed, in sweet expectation, he feels the breath of the fair one fanning his cheek, jumps up, and puts his arms round—a donkey's neck! **Length 65 feet.**

4006 ... THE FORBIDDEN LOVER

Lady at table sewing; lover steals in doorway behind, puts his arms round her and kisses her; she jumps up, alarmed, lest he should be discovered; irrepressible lover is not to be put off, but later becomes alarmed on hearing footsteps; skips about trying to find hiding place; lady seats him on coal scuttle, and covers him up with the article she is sewing, so that he resembles arm chair. Papa saunters in reading paper, walks round table, and seats himself in improvised arm-chair! The arm-chair scampers off, stealing one more kiss from the lady in passing, while papa disentangles himself from the chair cover.
Length 65 feet.

4011 ... THE CLOWN BARBER

Gentleman enters barber's shop, knocks, and takes seat. Clown enters, to evident consternation of customer, dances round, and proceeds with the shaving, using a large bowl and brush; lathers him, and then producing a huge razor, commences to shave, but the gentleman becoming alarmed, and rather restive, **cuts his head off,** and finishes the operation at a sideboard; puts the head on again; customer gets up, expresses his entire satisfaction at the success of the operation, pays, and departs. **Length 70 feet.**

4020 ... COURTSHIP UNDER DIFFICULTIES

Young lady in garden evidently expecting someone; hearing whistle, looks round and sees young man getting over hedge; greets him effusively and they sit down together. While engaged in spooning, the little sister comes in and slyly ties the young man to the chair by the coat waistband; this rather handicaps the young man in his tussle with the old gentleman who next appears on the scene, but he manages to reach the hedge, old gentleman hanging on to chair; however something gives way releasing the young man and upsetting the old gentleman. **Length 67 feet.**

4123 ATTACK ON A CHINA MISSION.—BLUEJACKETS TO THE RESCUE

The scene opens with the outer gate of the premises; a Chinaman with flourishing sword approaches and tries the gate. Finding it fastened, he calls the others who come rushing up; one leaps over the gate, and the combined attack results in forcing it open; nine Boxers in Chinese costumes of varied character now swarm in, stopping occasionally to fire in the direction of the house.

The second scene shows the front of the house—the missionary walking in front with a young lady; wife and child are seated a little further off. At the first alarm, the missionary drops his book and sends the young lady into the house to fetch rifle and pistols; he then rushes to his wife and child, and sees them safely into the house; takes cover behind some bushes, discharges his revolver at the Boxers advancing in different directions, kills one, then picks up rifle and discharges it at another; his ammunition exhausted, he comes to close

quarters with another Boxer armed with a sword, and, after an exciting fight, is overcome, and left presumably killed. Meanwhile, others of the attacking party have closed round the young lady and followed her, retreating into the house.

Missionary's wife now appears waving handkerchief on the balcony; the scene changes and shows party of bluejackets advancing from the distance, leaping over a fence, coming through the gate, kneeling and firing in fours, and running forward to the rescue, under command of a mounted officer.

The fourth scene is a continuation of the second. The Boxers are dragging the young lady out of the house, which they have set on fire, at the moment the blue-jackets appear: a struggle takes place with the Boxers; mounted officer rides up and carries off the young lady out of the melée.

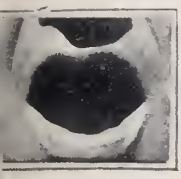
The missionary's wife now rushes out of the house pointing to the balcony, where she has left her child; a bluejacket has secured it, but his passage down the stairs being blocked, three sailors mount on each other's shoulders and land the child safely in the mother's arms.

The struggle with the Boxers continues, but they are finally overcome and taken prisoners.

This sensational subject is full of interest and excitement from start to finish, and is everywhere received with great applause.

Length 230 feet.

4142 ... A BIG SWALLOW



"I won't! I won't! I'll eat the camera first." Gentleman reading, finds a camera fiend with his head under a cloth, focussing him up. He orders him off, approaching nearer and nearer, gesticulating and ordering the photographer off, until his head fills the picture, and finally his mouth only occupies the screen. He opens it, and first the camera, then the operator disappears inside. He retires munching him up and expressing his great satisfaction.

Length 65 feet.

4143 .. THE MAGIC EXTINGUISHER

Conjurer enters and bows, beckons, and the extinguisher walks in; lifts it up, showing comic boy under, puts it on again, and while explaining to the audience the marvellous things he is going to do, the boy slips away, leaving the extinguisher on the table; conjurer surprised to find boy gone, lifts up extinguisher and finds a dog under, puts the dog under again, next time finds a cat under; cat runs away, conjurer beckons her to come back again, she has left something inside; lifts extinguisher and finds a litter of kittens; he next passes four eggs through the extinguisher, and upon lifting it again four chicken are discovered. This concludes his performance. He puts the extinguisher over his head and disappears; the comic boy appears in his place, retires and says "Ta, Ta" to the audience.

Length 110 feet.

4144 ... THE ELIXIR OF LIFE

A marvellous exhibition of facial expression. A decrepit old man sits at a table visibly bemoaning his infirmities; takes a bottle out of his pocket labled "Elixir of Life," looks at it wondering if it is worth trying, decides to test it; tears off the wrapper, draws the cork and smells it; the smell is evidently encouraging; with shaking hand he pours out a glassful and drinks! it catches his breath and makes him cough, but he evidently likes it, and has some more; then gradually his face relaxes, his wrinkles disappear and he is once more young. He lights a cigarette, and invites the audience to come and have some.

Length 90 feet.

4145 .. STOP THIEF!

Shows how a dinner went to the dogs. Three scenes. *1st Scene*—Quiet roadway, tramp slouching along, butcher walks up briskly with tray on shoulder, tramp lifts joint from tray and bolts, butcher after him. *2nd Scene*—Roadway and front of cottages; tramp rushes past, dogs after him and then butcher; cottagers come out to look after them. *3rd Scene*—A large tub; tramp comes in, dodges round the tub, hoping to escape his pursuers; throws joint into tub, and jumps in after it; dogs following closely behind, sniff round the tub, then jump in one by one, first a large collie, then a French poodle,

then a black and white terrier; another small dog runs round, but cannot manage the jump. What happens inside can be imagined by the ragged condition of the tramp when the butcher comes along, and after driving off the dogs, pulls him out, and then finds the bare bone left in the tub. A tussle between the butcher and the tramp brings the subject to a close. An exciting comedy; sure to be a favourite subject, if only for the natural and intelligent acting of the dogs. **Length 115 feet.**

4149 ... OVER THE GARDEN WALL

Laundry-maid hanging out clothes; jumps to try and see over the wall, cannot manage it, turns over clothes basket and stands on it; nobody coming yet; boy enters, wondering what maid is after, climbs up the wall while maid is gone to fetch more clothes; sees the maid's bobby coming, gets under the basket to wait what turns up; maid comes in again, hangs up another bit of washing, and gets on the basket again to look over the wall; sees her bobby, calls him, and while she is hugging him over the wall boy crawls off with the basket, leaving her hanging on; maid jumps down and discovering the cause of her discomfiture, gives the boy a sound smacking. **Length 65 feet.**

4150 ... THE MARVELLOUS HAIR RESTORER

Bald man dissatisfied with his appearance, thinks he will try ————. Much gratified to find that the first application makes his one hair long and curly. Perseveres, and is overjoyed to find quite a crop of short hair; continuing the application, he finds on consulting his glass that it has grown still more; a further application gives him such a crop that he finds it impossible to get a comb through it. In his excitement he knocks the bottle over, and immediately a crop of hair grows up on the table. The subject finishes by his expressing his unbounded admiration for the marvellous preparation. **Length 104 feet.**

4152 ... ARE YOU THERE?

Scene showing two rooms and telephones. Gentleman comes in, rings up: "Are you there?" Lady comes to other telephone. "Is that you, Lilian?" "Yes, dear." "Is the old man in?" "No, dear." (Old man listening behind girl). "Can you come round and see me?" "Yes, I'll come round." Hangs up telephone and goes out without seeing old man behind, who catches hold of telephone and listens. Gentleman at other telephone goes on giving girl directions how to come; old man in a towering rage takes the information and uses it to find the next scene, which shows the young gentleman sitting in joyful expectation of his lady love's arrival; he is considerably perturbed when the old man arrives instead, and makes effective use of his umbrella. **Length 75 feet.**

4153 ... THE PUZZLED BATHER AND HIS ANIMATED CLOTHES

Bather approaches water, and stands considering whether he will venture; feels the water, and deciding to go in proceeds to undress; he finds some difficulty in completing that operation, for as soon as he has divested himself of some of his apparel it is immediately replaced in some mysterious manner by others, until he has quite a pile beside him. Becoming exasperated at his futile efforts to undress, he plunges in clothes and all, and immediately returns to the bank relieved of these troublesome clothes. However, just as he is congratulating himself his raiment follows him out of the water, a bit at a time, and assumes its proper place on his person, until he is again fully dressed. He gives up in despair, and walks away, the clothes on the bank following. One of the funniest effects of reversing. **Length 80 feet.**

4155 ... TEASING GRANDPA

Grandpa asleep in chair, boy comes in, picks a fly off a sticky fly-paper and puts it on his spectacles, goes behind him and shouts in his ear and runs away. Grandpa starts up and proceeding to read his paper is annoyed by the fly which he tries to catch, eventually discovers it on his spectacles, laughs and shows it to the audience, coming nearer to the camera until the fly and the one glass of the spectacles fills the picture. He goes back and sits in the chair, leaning his elbow on the table puts it on the sticky fly-paper. Funny business getting rid of paper, finally picks it off his boots with a handkerchief and throws it down on the chair; just at that moment boy comes behind screen and shouts again, Grandpa alarmed drops in the chair, then jumps up again and runs after the boy, showing the fly-paper and handkerchief sticking behind.

Length 92 feet.

4166 ... PING-PONG—AN AMUSING BURLESQUE OF THIS POPULAR PASTIME

Scene—Buildings in course of erection; two labourers at work; foreman walks in, looks at his watch and blows whistle for dinner; labourers throw down hod and shovel and run to fetch their dinner. Other workmen, too, are seen hurrying away; these two sit down on inverted buckets in the foreground and discuss the contents of their red handkerchiefs; one is reading a paper. While thus occupied a ball hits one of them; he picks it up and threatens the thrower, who comes up and claims his ball; the labourer refuses to give it up and sends the boy away crying. The other labourer suggests putting a board across the tub and playing ping-pong with it which they proceed to do, and each with a trowel they are soon fairly absorbed in the game. This continues till the ball falls between them; they both reach down for it at the same time, and knock their heads pretty smartly; standing up facing each other and rubbing their heads, each blames the other till they come to blows, and in the midst of a regular scrimmage the foreman comes in and orders them away. **Length 90 feet.**

4172 ... THE SOLDIER'S RETURN

A bit of real life. There is no suggestion of acting in the picture, and the setting is perfectly natural. In four scenes.

Scene one, shows a portion of a row of poor cottages—one occupied, another empty. Soldier walks in with his kit bag on his shoulder, tries the door, peeps in the window, looks up to the top window—the cottage is evidently deserted; a woman comes out of the next cottage and says something to him—no doubt with reference to the late occupant, which appears to upset the soldier a good deal; a blacksmith walks up, claims acquaintance, and is warmly greeted; the soldier hands his bag to the woman next door to look after, and walks away.

Next scene shows the outside of workhouse; soldier enters, presents a paper to the gate porter, who looks at it and points out the direction in which he is to go.

The next scene shows the door of the women's ward; soldier walks in knocks at the door, which is opened by a nurse who looks at his paper and goes in again, soldier waiting outside; after a short interval an old lady in workhouse garb appears, evidently the mother of the soldier, as they warmly embrace—a pathetic picture, true to life. The soldier indicates that he has come to fetch her home, and motions to her to go and change her clothes; he helps her up the steps, and walks to and fro while the old lady is dressing. After a short time she comes out again dressed in her own clothes—the soldier takes her arm and walks away with her; they only get a few steps, however, before they are called back by the other old inmates, who have followed the old lady, to shake hands, congratulate her and wish her good-bye.

Another short scene shows them walking out of the gate. The last scene shows the outside of the cottages again—but what a change! The windows cleaned, clean curtains up, flowers in the window, a bird in a cage hanging up by the door; the old woman sitting by the door sewing, while her son in his shirt sleeves is planting some flowers in the little slip of garden in front—he stops to light his pipe, and asks if that will do; the old lady nods approval, and he resumes his work. He looks up again later and says something to her, then goes into the cottage and brings out a cup of tea and hands it to his mother; and the picture closes just as she is drinking the tea.

Length 185 feet.

4175 ... A WORKMAN'S PARADISE.

A puzzling picture. *Scene:* Buildings in course of erection; workman slouces in and beckons the hod which glides in without his help; he points out where it is to stop, calls the bricks, which are seen to sort themselves out, and jump up into the hod; the workman walks off, the hod following; the scene then changes, and shows the bricklayer on the scaffold; the labourer, by some mysterious agency, comes up head first and lands on the platform, the hod

full of bricks following him: the same thing is repeated with a hod full of mortar. The bricklayer is then seen laying the bricks; one by one the bricks rise into his hand, and the mortar jumps up on to the trowel, until three courses of bricks are laid. Very amusing, interesting and puzzling

Length 170 feet.

4182 ... **THOSE TROUBLESOME BOYS.**

Labourers at work with a road rammer; two boys at play a little way off; another man comes in with a pail of lime, which he puts down, and beckons the other to follow him; while they are away, boys come and play with the rammer! labourer returning, one boy runs away, but the other having his back turned is caught, and gets his ears boxed; runs away crying. His companion is seen consoling him, while the labourer, continuing his ramming, shakes his fist at them, and orders them off. However, they hang about, evidently hatching some mischief. The boys steal away round behind the labourer, and one of them puts a board across a brick, with the upper end just behind the labourer, while on the lower end he cautiously puts the pail of lime. The labourer gradually working backwards, evidently brings his rammer down on the raised end of the board, and sends the pail of lime all over him. It takes him some seconds to discover his whereabouts, but seeing the boys a little distance off enjoying his discomfiture, he gives chase. **Length 102 feet.**

4203 .. **CLOSE QUARTERS: "With a Notion of the Motion of the Ocean"**

View of cabin interior, showing two occupants just getting out of their bunks, and not at all enjoying the rolling motion of the vessel. They tumble about in a comical and realistic way in their endeavours to dress, getting hold of each other's braces, and various other comical situations. One of them at last has to keep his head very close to the wash stand, while the other, opening the porthole to get some air, gets a taste of the ocean as well. A novel subject, certain to be popular.

4204 ... **THE ACROBATIC TRAMPS**

Old gentleman has been doing a bit of carpentry, and is just shouldering his tool basket and moving off when two tramps appear over the fence, and do some rather remarkable acrobatic feats (assisted by reverse movement in the camera). They see the old man coming, and scamper off, one going over the fence, and the other climbing a tree, which he pulls over on top of him. The old man goes away again; tramps reappear, and do some marvellous feats; seeing the old man coming again with a gun, one tramp turns a somersault and disappears; the other rises up in the air and also disappears; old man points his gun up in the air and fires, tramp tumbles down all torn to rags by the shot, and is chased round and round by the old man, finally disappearing over the fence.

Length 104 feet.

4205 ... **INSECTORIUM. Fight between Spider and Centipedes**

This is a very remarkable subject, and shows a full-grown Spider attacked by Centipedes. They are all very much in earnest, and there is great execution. The appearance on the screen, as these insects are so enormously magnified, suggests a battle between pre-historic monsters. It is of great educational value. **Length 90 feet.**

4207 ... FIGHTING HIS BATTLES OVER AGAIN. Scene in a Canteen in Barracks

Young soldiers amusing themselves in the usual fashion; one examining a rifle. Enter old Chelsea pensioner, evidently a favourite visitor as he is warmly welcomed, a chair placed for him and a drink called for. He enters into conversation with the man with the rifle who has recently returned from active service, and is soon giving the old man an animated description of how he used his rifle. "But, the old man asks where is your bayonet?" "Let me show you how we used our muskets in the old days with bayonets fixed," and the old man taking the rifle in his hands goes through the exercise until his infirmities remind him that he is no longer young, and he sinks back in his chair exhausted, very heartily cheered by his audience.

Length 145 feet

4209 ... THE LITTLE MATCH SELLER

From Hans Anderson's Fairy Tales. A little girl in thin and ragged garments, and with only one shoe on, stands on the snow-covered ground at the end of a wintry afternoon, trying to sell matches. She dare not go home as she has no money to give to her cruel father and drunken mother. The opening scene shows the shivering child offering her matches to a warmly clad gentleman who passes brushing her aside. A boy now runs on dodging a snowball which hits him; he picks up some snow and throws it at his assailant, then seeing the child in the corner, picks up some snow and throws it at her, and seeing her one shoe he takes it away from her and runs off. The child cries at her loss and crouches down in the corner trying to cover her naked feet with her scanty clothing, while snow begins to fall. A lamplighter comes to turn out the street lamp; snow now falls heavily. To warm herself she strikes some matches, and in the glow on the wall she thinks she sees what she most needs—a nice cosy fire-place and brightly burning fire, but dropping her match and holding out her hands to warm, the fire vanishes. After a while she strikes another match and this time sees a dinner table with a roast goose and spread for a feast; she remembers that it is Christmas time, to her surprise the goose comes slowly towards her and then vanishes as the match goes out. At the next match she sees a Christmas tree and at the top a brilliant star, which falls to the ground. She has been told that when a star falls a soul goes to heaven, and she prays that she may be that soul and go to her grandmother, who was the only one who has loved her. When she strikes her next match her grandmother gradually appears to her, but fearing that when her match goes out this vision will also disappear, she hastily strikes a handful of matches, the vision stretches out her hand towards the child and vanishes, at the same time the child drops her matches and falls back dead. An angel now appears, and stooping over the dead child, her spirit in white garments rises from the spot and slowly ascends with the angel, the body remaining. An extremely effective picture, now being shown at several halls, accompanied by the singing of a verse of the "Star of Bethlehem."

Length 200 feet.

4211 ... "A RESERVIST, BEFORE AND AFTER THE WAR"

A picture story of an exceptionally pathetic character, designed to excite public sympathy with the present condition of many men of the class portrayed. The Reservist is first shown in his comfortable home with his wife and children. Postman's knock, summons to hold himself ready for service; grief of wife. Preparations for departure; affecting leave taking. After the War: Same room, now empty of furniture, save one chair upon which the now haggard-looking wife sits nursing child who is ill. Reservist enters, after a fruitless search for work. In desperation goes out again and takes loaf from baker's barrow, runs home with it to his starving wife and children. He is chased by the baker and a policeman. The latter enters room and takes the reservist; pleading with the policeman; no avail, he has his duty to perform; little boy comes forward and hands bread to policeman, "Take back the bread, but don't take away my dada." This melts the policeman, who takes the little boy on his knee, hands some money to the reservist to go and buy more food. This is a very brief account of the story, which is full of affecting little details most naturally enacted. **Length 290 feet.**

4216 ... SPRING CLEANING. A Domestic Comedy in Five Scenes.

An attempt has been made to represent the troubles and trials of the master of the house at this renovating season. The master is the first of all disturbed by the entrance of his wife, who brings the paper-hanger into the study to look at some patterns. He, evidently already put out at the household dis-arrangement, refuses to have anything to do with selecting the papers, and when a piece of plaster falls upon him from the ceiling, he jumps up very much upset, gathers up his papers, slams the desk and marches out to find another room. We next see him entering a room where a servant is taking up the carpet; he trips at the door and sprawls over a roll of carpet, picking up a tack by the business end with his hand. The maid helps him up, pulls the tack out, and binds his hand up with his handkerchief. She advises him to try a room upstairs. With his books and papers in his arms he next enters a room where he sees what he requires—a table, a chair and an ink stand; he does not observe the maid on the steps behind him taking down a picture, and when he moves his chair back in his search for his pen, which he has probably dropped on the way, he knocks against the steps, and down comes the maid and the picture on the top of him. After gathering themselves up, the master, now getting angry, explains his previous mishaps to the girl, and bounces out of the room, forgetting his books and papers; the maid picks these up and runs after him. We next see him backing into another room where paperhanging is going on, beckoning to the maid to bring them in there. Not looking where he is going, he rushes into a sheet of freshly-pasted paper which one of the men is handing up to the other. After disentangling himself,

he stalks out of the room now thoroughly exasperated. We next see him rushing down the front-door steps; at the bottom, the sweep, who has just stopped to listen to the paper-hangers at the window, giving a laughing account of what has just happened, picks up his soot bag and swings it over his shoulder just in time to land it full in the face of the enraged master. He staggers back in a blinding cloud of soot, and blunders against a ladder, up which a man has just gone with a pail of whitewash. Just as the contents of the pail are splashing over him, his wife appears at the top of the steps. Thoroughly concerned at the deplorable condition of her husband, she does her best to console him, and leads him back into the house now quite tame and very limp.

This subject is highly humorous, without "clowning" or pantomime business, and evokes roars of laughter.

4220 ... QUARRELSOME NEIGHBOURS

Smith is painting on his side of the garden fence black, and by a singular coincidence Brown is painting his side white; the white comes through on to the black and the black on to the white; each one concludes that the other is doing it on purpose. They meet on the top of the fence and some unprintable language follows. The black and white neighbours get mixed; Smith's wife comes in and tries to rescue her bespattered spouse, but gives up the attempt, and fetches a policeman instead. Mr. and Mrs. Smith try to fix all the blame on Brown, but the policeman decides to take them both off, and Mrs. brown is left lamenting

Length 123 feet.

4222 ... REMORSE

The story of a tragedy, in 5 scenes. An interesting and exciting picture story. **Length 540 feet.**

4228 ... A TRIP TO SOUTHEND OR BLACKPOOL

Shows the interior of a railway carriage. A "Johnny" in regulation frock coat and top hat walks in and leisurely seats himself in the corner. A party of costers with their wives, sweethearts and kiddies follow. The dandy does not apparently relish their proximity. He is asked to have a drink, but declines with some show of disgust. The woman with the baby says: "this is his proper drink," and tries to put the baby's teat in his mouth. By this time, the carriage is crowded. Young girls and their sweet hearts, a negro minstrel with his banjo, and the inevitable young man with the accordion; they all notice the young swell, and express some amusement at his appearance. The girls start a "cake walk," one of them appropriating the hat and stick of the dandy to finish her equipment. The hat later on comes to grief—one of the girls sitting on it. They now persuade the old lady with the baby to have a try. Nothing loth she unceremoniously deposits the baby on the dandy's knee and proceeds to show her nimbleness, finally collapsing on the baby. Attributing this disaster to the carelessness of the innocent young man they fall upon him and maul him rather roughly. **Length 168 feet.**

4229 ... JACK ASHORE

Shows some amusing performances of a sailor and his lass, accompanied by a soldier and his best girl, at a skating rink. **Length 88 feet.**

4231 ... THE WRONG CHIMNEY

Servant lighting the fire; will not burn; tries paraffin; big blaze; chimney alight, soot falling down; calls the master; they excitedly try first salt, and then the garden syringe; no good; they decide to go on the roof and pour some water down. Next scene shows them on the roof pouring the water down the chimney. They return to the room, but find no mess soot still falling down. They consider; must have poured it down the wrong chimney! This point is soon settled by the arrival of the man next door in a very excited and sooty condition. **Length 150 feet.**

4232 ... NO BATHING ALLOWED.

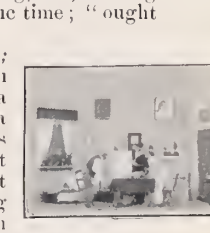
A Splendid Music Hall Subject.

Scene: Pleasure Gardens. One of a party, evidently congratulating himself upon having found the right spot for a dip in the river, quickly undresses and plunges in the water, oblivious of a notice-board prohibiting bathing. Others of the party, passing in a boat, calls his attention to the notice, and the bather very reluctantly and with some show of annoyance returns to the bank. Just as he is drying himself he hears footsteps. Horror! his *fiancee* and mother approach, and are busy inspecting a statue close at hand. No time to dress, he hastily envelopes himself in a large towel, and, on a vacant pedestal, assumes a statuesque pose. The elder lady, who is apparently near-sighted, now approaches to examine the statue, searching the pedestal for the title. The younger lady takes in the situation at a glance, is very much amused, and tries to get her mother away; but no, the old lady hasn't seen enough, and is trying to find the number in a catalogue, when the young lady makes him jump by tickling him with her umbrella. Discovery by the old lady, who is much annoyed at the attempted ruse, and calls an attendant, the culprit scrambling his clothes together as he is chased off. **Length 140 feet.**

4233 ... WAIT TILL JACK COMES HOME. A pathetic Story in Humble Life.

The first scene shows a cottage interior. Jack's mother is just packing up in preparation for his departure for his first voyage, having just finished his training. The old man, in his shirt sleeves, is reading the paper; Jack is away saying good-bye to his friends. Mother has finished packing, and, looking at the clock; calls the old man's attention to the time; "ought to be here, he will miss the train."

The old man looks out of the window; "all right, here he comes," and Jack walks in with a big parcel. This turns out to be a large portrait of himself—a parting gift, and a surprise to the old people; they both express their admiration of the picture and delight at the gift, but do not forget that Jack must hurry off. After an affectionate leave-taking of the mother and a long handshake with the father, Jack departs. The old man is waving adieu at the window turning round he finds the old lady in tears, he goes over and consoles her as the picture closes



Scene II.—Off to work. Shows the interior of bedroom, wife in bed; husband comes in with a cup of tea for the missus whom he wakes; he draws up the blind and calls her attention to the fine morning—the sun streaming in at the window. He finishes dressing, shoulders his tool bag, and departs for his day's work.

Scene III.—The accident. The old man is seen at work on a building in course of erection; goes up ladder with pail on his shoulder, slips, drops the pail and falls to the ground. His fellow-workmen hasten to his assistance, and are seen to be putting his leg in rough splints and giving him what aid they can. One is sent for a doctor.

Scene IV.—What makes him so late? Shows the cottage interior again, the table spread for tea, which the wife is preparing, now and then looking at the clock. While so engaged, a boy rushes in to tell her of the accident, and almost immediately after he is brought in on a stretcher. The old man is deposited on a couch; his wife doing her best to comfort him. The doctor now enters, and, deciding that it is a case requiring immediate attention, he takes off his coat and proceeds to set the broken limb.

Scene V.—Six weeks after; the wolf at the door. The old couple have hitherto been able to support themselves comfortably, now we find the old lady in this picture anxiously considering how the next lot of medicine is to be paid for, and whether the old man will not have to give up his tobacco. What about the pawnbroker?

The old man is very quiet; she looks in and finds him asleep. She slips on her bonnet and shawl, makes the old man's pillow comfortable, picks up a garment—her best Sunday frock evidently—puts it under her shawl and goes out.

Scene VI. Exterior of pawnbrokers. Old lady comes along, but passes the door: after going a little way, she looks round, pretends to look in the window, and then slips in the doorway.

Scene VII. Brings us back to the cottage interior again, where we find the old man rousing up and reaching up to the mantelpiece for his pipe, and he is just bemoaning the fact that he has no tobacco when the old lady enters, evidently very well pleased with her journey.

She produces first a paper of tobacco for the old man, who soon puts it into use; shows a fresh bottle of medicine and several other little necessaries which she had been able to purchase, and we leave them in a hopeful mood.

Our last scene, however, commences very badly. "Distraint for Rent, the man in possession." They have struggled on for six weeks more, hoping daily to get a remittance from Jack. This very morning they have had a letter, delayed in post, saying that he will be home shortly; and when the bailiff arrives the letter is shown him, and he is asked to "wait till Jack comes home."

The man, however, is obdurate, and proceeds with the help of the man in possession to seize the few effects which are left them. He has left them one chair and the couch upon which the still almost helpless man is sitting, when he catches sight of Jack's picture. He orders the man to take it down,

but the man has a heart hid away somewhere, and has been in the house long enough to know how much they value this picture, and he refuses, pointing out that he has enough to satisfy his claim without it. However, the baliff gets upon a chair and reaches it down. The old folks are much excited at this, and the old lady catches hold of it and struggles with the man for it. In the midst of this Jack arrives, having learnt from the man outside what was going on, he rushes in, seizes the bailiff by the collar, and kicks him out of the door.

Jack, briefly embraces his mother and father. The bailiff comes in the door again in a blustering and threatening manner, but soon turns tail when Jack shows fight again. Jack soon has the furniture brought back and put in its place; the bailiff again enters, this time with a policeman; the latter has all his work to do to keep Jack's hand off the bailiff. He explains that the bailiff has the law on his side, and his account must be paid. "How much is it?" Jack asks, and dives into his pocket; however, all he finds is not sufficient, but he goes to his kit bag and fishes out a handkerchief tied up in a knot, in which is apparently much more than enough to settle the debt. The bailiff carefully avoids getting near Jack, and takes his money from the table at arm's length, the sailor all the time threatening him, and the policeman keeping them apart. However, after the bailiff has gone out, the policeman whispers something not very complimentary to the bailiff, shakes hands with Jack and departs. **Length 430 feet.**

4234 ... THE DESERTER

Scene I.—Inside of barrack room. Soldier polishing accoutrements; comrade enters with telegram: "Father worse, come at once if you wish to see him alive." Officer enters; Soldier shows telegram and asks for leave; Officer finds fault with different things, swears in dumb show, and knocks things about, "No, you cannot have leave," and marches off. Soldier and comrade consult, thinks he can just slip away and get to his father's cottage and back in time for next parade Another comrade, evidently a bit of a sneak, and probably having a grudge against the soldier, witnesses the departure and informs against him.

Scene II.—Soldier seen climbing over wall and running off.

Scene III.—A country pathway; soldier rushing down, evidently pursued; turns off into a harvest field, dropping his cap in the field. Two horsemen now seen coming over the brow of the hill and down the pathway; find the soldier's cap; one dismounts examines it, remounts, and gallop off.

Scene IV. — Harvest field; harvesters' dinner time, light- ing fire and preparing meal. A child comes rushing up and points out soldier dodging amongst the sheaves and coming toward them; the harvesters take in the situation at once, and hide him amongst the sheaves behind them just as the pursuing horsemen are seen approaching; one of the horsemen questions the harvesters; one of them points away in the distance evi-

dently putting them off the scent. As soon as the horsemen are out of sight they uncover the fugitive, whom they find in a terribly exhausted state; they give him some refreshment and furnish him with some old clothing as a disguise; he starts away in a direction opposite to that of the patrol.

Scene V.—Interior of cottage bedroom; father of the soldier in bed, mother and brother attending him on one side, while a young woman who is evidently something more than a sister to him is watching on the other side. It is evidently a death-bed scene. The soldier now stumbles into the room, met by the young woman, who exclaims at his appearance; the situation on both sides is quickly explained, the soldier kneels by the bedside, and is rejoiced to find that his father recognises him, and feebly passes his hand to him. At this moment the patrol enters, having traced the fugitive to the cottage. They prepare to secure their prisoner, but are stopped by the young woman. The soldiers perceive the solemn nature of the scene, and at a word from the deserters silently pass out again.

Scene VI.—Outside cottage, the patrol walking up and down; soldier and the young woman evidently deeply distressed now come out together, after an affecting leavetaking the soldier calls the patrol and holds out his hands to be handcuffed. His comrades, however, spare him this indignity, and they walk away together. We have no doubt that they will see that a proper account of the circumstances is laid before the Colonel, and that the punishment, inevitable though it be, will be mitigated thereby.

Scene VII.—Orderly Room. Colonel seated at table; enter Orderly Room Sergeant with official letter. Colonel opens it; enter Captain, who took part in Scene I., salutes, and seats himself beside Colonel; the latter discusses the charge with the Captain, then orders prisoner and escort before him. Prisoner is asked what he has to say in answer to the charge; produces the telegram. Colonel tells the Captain th man ought to have had leave, as requested Who reported this? Informer is brought in and escort dismissed. Informer questioned, then Colonel goes up to prisoner, pats him on the shoulder, tears up the charge and dismisses him; then turning to the informer, admonishes him and dismisses him also. Scene finishes with Colonel and Captain in animated converse, the latter apparently also being admonished.

Scene VIII.—Outside of Orderly Room. Prisoner's comrades hanging about: when the escort comes out, they gather round anxiously enquiring as to result. Directly afterwards their discharged comrade appears and is loudly cheered; closely following him comes the informer, who is severely hustled, and the last scene shows him being doused in a horse trough, the hero of the story coming to his rescue.

Length 520 feet.

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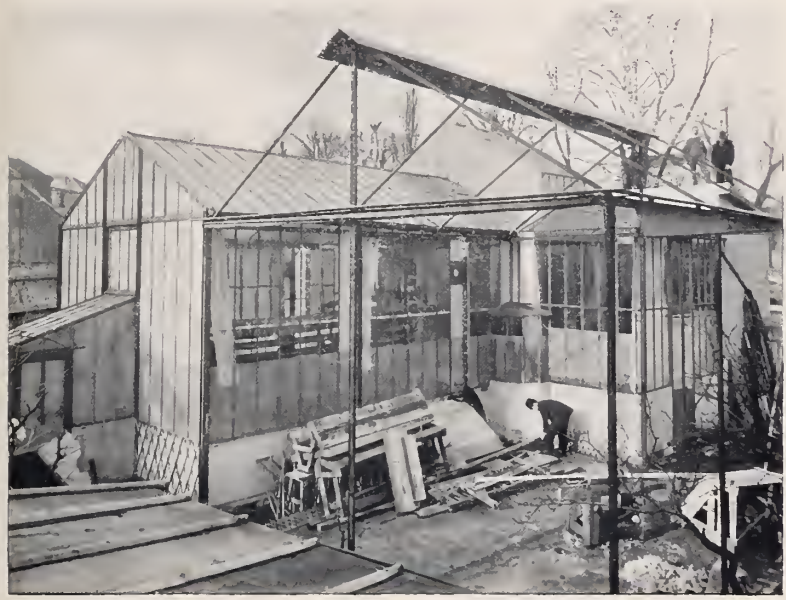
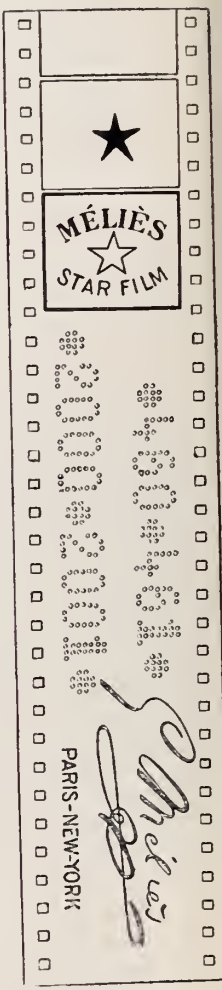


Theatre Studio of Mr. G. Melies, where "Star" Film Subjects are produced.

No.	Title.	Length.
26	A TERRIBLE NIGHT	1
70	THE VANISHING LADY	1
78	THE DEVIL'S CASTLE	3

No	Title.	Length.
96	THE HAUNTED CASTLE	1
118	LABORATORY OF MEPHISTOPHELES	3
122	THE BEWITCHED INN	2
126	THE CHARCOAL MAN'S RECEPTION	1
127	THE PRIVATE DINNER	1
129	WHILE UNDER A HYPNOTIST'S INFLUENCE	1
130	AN IRRITABLE MODEL	2
140	DEVELISH MAGIC	2
147	DIVERS AT WORK ON A WRECK UNDER SEA	1
149	A NOVICE AT X RAYS	1
150	DEFENDING THE FORT	1
153	BLACK MAGIC	1
155	THE FAMOUS BOX TRICK ...	1
156	PYGMALION AND GALATEA ...	1
159	ADVENTURES OF WILLIAM TELL	1
160	THE ASTRONOMER'S DREAM	3
164	THE CAVE OF THE DEMONS	1
165	THE ARTIST'S DREAM	1
166	THE PAINTER'S STUDIO	1
167	THE FOUR TROUBLESOME HEADS	1
168	THE TRIPLE LADY	1
169	TEMPTATION OF ST. ANTHONY ..	1
170	THE BEGGAR'S DREAM	1
171	A DINNER UNDER DIFFICULTIES	1
172	FANTASTICAL ILLUSIONS ...	1
175	ROBBING CLEOPATRA'S TOMB ...	2
177	THE BRIDEGROOM'S DILEMMA ...	2
179	A POLITICAL DUEL	1
180	AN EXTRAORDINARY WRESTLING MATCH Good Coloured	1
181	THE WANDERING MINSTREL ...	1
182	THE SENTRY'S STRATAGEM ...	1
183	AN UP-TO-DATE CONJUROR ...	1
184	MURDER WILL OUT	1
185	THE SIGN OF THE CROSS ...	3
183	THE PILLAR OF FIRE — Splendid Coloured	1



Facsimile of Trade Mar on beginning each Film

No.	Title.	Length.
189	THE SPANISH INQUISITION—Splendid coloured	1
190	A MIDNIGHT EPISODE	1
191	THE SLIPPERY BURGLAR	1
192	A DROP TOO MUCH	1
193	A LIVELY COCK FIGHT	1
194	THE CLOWN AND MOTOR CAR	2
196	A MYSTERIOUS PORTRAIT	1
198	THE PHILOSOPHER'S STONE	1
199	GAGLOISTROS MIRROR	1
200	NEPUNE AND AMPHITRITE	1
204	CHRIST WALKING ON THE WATER	1
205	SUMMONING THE SPIRITS	1
225	THE SNOW MAN	1

Making "properties" for Star Film Subjects . . .

226	THE MYSTERIOUS KNIGHT	2
228	THE CHAMELEON MAN	2
230	THE INTERRUPTED HONEYMOON	2
234	ADDITION AND SUBTRACTION	1
235	THE RAILWAY PICKPOCKET	1

No.	Title.	Length.
237	THE MIRACLES OF THE BRAHMIN	4
241	A SCULLION'S JOKE ON THE CHEF	1
242	THE THREE BACCHANTES	1
243	THE COOK'S REVENGE	1
262	THE ONE MAN BAND	2
276	THE SEVEN CAPITAL SINS	3
279	THE TRICKY PRISONER	1
281	THE RAJAH'S DREAM	2½
285	THE SORCERER, THE PRINCE, AND THE GOOD FAIRY	2
287	"DON'T MOVE." Scene in a Photographic Studio	1
288	THE DANGEROUS LUNATIC	1
289	THE MAGIC BOOK...	3
293	THE UP-TO-DATE SPIRITUALISM	1
294	THE TRIPLE CONJUROR AND THE LIVING HEAD	1
295	THE MISER	3½
309	THE WRESTLING SEXTETTE, ...	2½
312	AN INCREASING WARDROBE	2
314	EIGHT GIRLS IN A BARREL	1
315	THE GOUTY PATIENT	1
316	A PRACTICAL JOKE IN A BAR ROOM	1
317	THE DOCTOR AND THE MONKEY	1
318	THE CONJUROR WITH A HUNDRED TRICKS ...	2
322	HOW HE MISSED HIS TRAIN	1
323	TWENTIETH CENTURY SURGERY	2
325	WHAT IS HOME WITHOUT THE BOARDER ...	2
328	THE BALLOONIST'S MISHAP	1
329	THE BEWITCHED DUNGEON	3
332	THE BRAHMIN AND THE BUTTERFLY	2
334	THE TRIPLE-HEADED LADY	1
335	DISLOCATION EXTRAORDINARY	2
345	THE HOUSE OF MYSTERY	3
348	A MAIDEN'S PARADISE	2
350	THE BACHELOR'S PARADISE	2
352	THE TEMPLE OF THE SUN	2
355	CONTEMPT OF COURT	1
356	THE FIERCE CHARGER AND THE KNIGHT ...	1
357	THE PRINCE OF MAGICIANS	2
359	OFF TO BEDLAM	1
371	THE HAT OF MANY SURPRISES	2½
373	THE PHRENOLOGIST AND THE LIVELY SKULL	1½
376	THE TRIALS OF A SCHOOLMASTER. The Infernal School	3
382	"A SWELLED HEAD." The most difficult trick film ever attempted	2½
384	"THE GIGANTIC DEVIL." The marvellous growth of Mephistopheles	2
386	"THE LONG AND SHORT OF IT"	1
387	THE MYSTERIOUS CABINET	3½

No.	Title.	Length.
390	THE BURGLARS IN THE WINE CELLAR ...	1
391	THE PAINTER'S MISHAP IN THE BARRACKS ...	1½
392	THE EGG IN BLACK ART	2
394	MARVELLOUS EGG PRODUCING WITH SURPRISING DEVELOPMENTS	3
397	THE TERRIBLE ERUPTION OF MOUNT PELEE AND DESTRUCTION OF ST. PIERRE, MARTINIQUE	1½
412	TWENTIETH CENTURY CONJURING	1½
413	THE DEVIL'S MONEY BAGS	2½
415	THE HUMAN FLY	2½
417	MARVELLOUS SUSPENSION AND EVOLUTIONS	2
419	AN IMPOSSIBLE FEAT OF BALANCING ...	1¼
420	WHAT BEFELL THE INVENTOR'S VISITOR ...	2½
422	SURE CURE FOR INDIGESTION	4¼

The most wonderful surgical operation on record Full of humour and surprises.

NOTE—*See full descriptive list of latest Subjects.*

Preparing Costumes for Star Film Productions . . .

SPECTACULAR AND PANTOMIME.

SPECIAL STAR SUBJECTS.

219 **CINDERELLA:**

A Grand Spectactar Production, illustrating every Scene of the popular Fairy Tale.

Supplemented by marvellous Tricks, Dissolving Scenic effects, Ballets, Marches, &c., in which over 35 people take part.

In 20 Tableaux, as follows:

SCENE.
1 Cinderella in her Kitchen
2 The Fairy, Mice, and Lackeys
3 The Transformation of the Rat
4 The Pumpkin change to a Carriage
5 The Ball at the King's Palace
6 The hour of Midnight
7 The Bed Room of Cinderella
8 The Dance of the Clocks
9 The Prince and the Slipper

SCENE.
10 The Godmother of Cinderella
11 The Prince and Cinderella
12 Arrival at the Church
13 The Wedding
14 Cinderella's Sisters
15 The King, Queen and Lords
16 The Nuptial Cortege
17 The Bride's Ballet
18 The Celestial Spheres
19 The Transformation
20 The Triumph of Cinderella

Total Length about 400 feet.

Price - complete £12. Superbly coloured, £24.

Amusing. Startling. Sensational. Marvellous. The Film for Holidays or any other time.

264 **JOAN OF ARC.**

An historical Bioscope production in 12 Scenes.

About 500 persons enacting the Scenes, all superbly costumed. The triumphal Orleans Procession; The Battle of Compiègne; The Coronation of Charles VII.; The Burning at Stake; The Chatêau de Baudricourt; and The Apotheosis are pictures of great beauty, in the production of which nothing has been stinted.

SCENE.
1 The Village of Domremy, birthplace of Joan of Arc
2 The Forest of Domremy
3 Joan of Arc's House at Domremy
4 Port of Vancouleurs
5 Castle of Bandricourt
6 Triumphal entry into Orleans
7 Coronation of Charles VII. at Rheims

SCENE.
8 Battle of Compiegne
9 Joan in Prison
10 The Interrogation in Torture Chambre
11 Joan at the Stake — Market lace at Rouan
12 Apotheosis

Total Length about 800 feet.

Price - - £27. Coloured, £54.

298 A CHRISTMAS DREAM.

In 20 Scenes with Dissolving Effects, Tricks and Spectacular Tableaux, Snow Scenes, Ballets, Night Effects and Marches.

SCENE
1 The Children's Bed Room.
2 The Dream
3 The Review of the Toys
4 The Celestial Messengers
5 Dolly's Ballet
6 On the Roofs of the City
7 The Guardian Angels
8 The Old Bell-Ringer
9 The Great Bell in the Steeple
10 The Midnight Service
11 The Procession of Lanterns

SCENE
12 The Christmas Eve Supper
13 The Poor Man's Portion
14 The Merry Christmas Morn
15 The Presents
16 The Ice Country
17 The Snow Statue
18 The Delight of the Children
19 The Christmas Tree
20 Apotheosis, "Santa Claus in his Glory."

Total Length over 525 feet.

Price - - £18. Coloured, £36.

337 RED RIDING HOOD.

A grand Spectacular Production in 12 Tableaux.

SCENE
1 Kitchen of Mr. Plumcake
2 Main Street of the Village
3 & 4 In the Forest—Dance of School Girls.
5 & 6 The Merry Miller and the Mill
7 Grandmother's Cottage

SCENE
8 The Wolf in Grandmother's Bed
9 Pursuit of the Wolf
10 Death of the Wolf in Waterfall
11 Return to the Village
12 Apotheosis

Total Length 500 feet.

Price - - £18. Coloured, £36.

360 BLUE BEARD.

Fantastical Production in 12 Scenes.

SCENE
1 The Betrothal of Blue Beard
2 Preparing the Wedding Breakfast
3 The Wedding Feast
4 Blue Beard Departs on a Journey
5 The Forbidden Chamber
6 A Troubled Dream

SCENE
7 Blue Beard Condemns Fatima
8 On the Tower looking for help
9 At the Place of Execution
10 The Reskue of Fatima
11 Death of Blue Beard
12 Apotheosis, the Eight Wives come to Life

Total Length about 650 feet.

Price - - £20. Coloured £40.

399 TRIP TO THE MOON.

An extraordinary Bioscope series in 30 pictures.

SCENE.
1 The Scientific Congress at the Astronomic Club
2 Planning the Trip. Appointing the Explorers and Servants. Farewell
3 The Workshops: Constructing the Projectile
4 The Foundries. The Chimney-stacks. The casting of the Monster Gun
5 The Astronomers enter the Shell
6 Loading the Gun
7 The Monster Gun. March Past of the Gunners. Fire!!! Saluting the Flag
8 The Flight through Space. Approaching the Moon
9 Landed Right into the Eye!!!
10 Flight of the Shell into the Moon. Appearance of the Earth from the Moon
11 The Plain of Craters. Volcanic Eruption.
12 The Dream (the Bolies, the Great Bear, Phœbus, the Twin Stars Saturn)
13 The Snow Storm
14 40 Degrees below Zero. Descending a Lunar Crater
15 In the Interior of the Moon —the giant mushroom grotto
16 Encounter with the Selenites —Homoric Fight
17 Prisoners!!
18 The Kingdom of the Moon. The Selenite Army
19 The Flight
20 Wild Pursuit
21 The Astronomers find the Shell again. Departure from the Moon
22 Vertical Drop into Space.
23 Splashing into the open Sea
24 At the Bottom of the Ocean
25 The Rescue. Return to Port
26 Great Fete. Triumphal March Past
27 Crowning and Decorating the Heroes of the Trip
28 Procession of Marines and the Fire Brigade
29 Inauguration of the Commemorative Statue by the Mayor and Council
30 Public Rejoicings

Total length about 800 feet. **PRICE £25. Coloured, £50.**

430 ROBINSON CRUSOE.

The Bioscope version of "Robinson Crusoe" is not a Pantomime or fantastical series, **but is a play** depicting incidents from the story to which lines it strictly adheres except in the "Apotheosis" (scene 25), which is added to give a bright finish to the picture.

SCENE.
1 The Shipwreck
2 The Raft
3 Progress up the River
4 Three days after
5 The last Hope
6 The Signal of Distress
7 Constructing the Hut
8 The Cannibals
9 The War Dance
10 Rescue of Friday
11 Robinson's Flight
12 The Pursuit
13 The Attack on the Hut
14 After the Battle
15 Building the Canoe
16 The Earthquake
17 Sailing around the Island
18 The Meeting
19 The Rescue
20 Robinson leaves the Island
21 The Quay at Southampton
22 Robinson's Return
23 Home, sweet Home
24 The increased Family
25 The Apotheosis

Total length about 850 feet. **PRICE £26. Coloured, 52.**

An artistically coloured slide . . . .
of above design supplied **gratis** . . .
with each film of "Wonders of the Deep"

426 # GULLIVER'S TRAVELS

In the Land of the Lilliputians and the Giants.

One of the most extraordinary productions ever conceived.

A great success. Startling and amusing effects.

Total length about 250 feet. PRICE £7 10. Coloured £15.

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483 # WONDERS OF THE DEEP.

Or "KINGDOM OF THE FAIRIES."

A New Spectacular Bioscope Production in Thirty Tableaux.

SCENE
1 The Betrothal of Prince Bel-Azor
2 The Gifts of the Fairies
3 The Witch's Curse
4 The Boudoir of Princess Azurine
5 Abduction of the Princess by the Demons—the Chariot of Fire
6 The Top of the Tower—the Castle in Alarm
7 Flight through the Skies in the Chariot of Fire
8 The Armoury of the Castle
9 The Vision in the Haunted Castle
10 The Genius bestows upon the Prince the Armour
11 The Impenetrable Armour—the Prince Knighted
12 Embarkation on the Royal Galley
13 Encountering a Tempest at Sea

(NEW EFFECTS) — Thunder and Lightning and Torrents of Rain —The horizon overcast by angry clouds—The heaving seas, mountainous waves, and rain produced by real water.

14 The Ship Wrecked on the Rocks

SCENE
15 Sinking to the Ocean Bed—Real Fishes and Sea Monsters
16 The Prince rescued by the Mermaid Queen
17 The Submarine Caves—Encounter with a Cuttle Fish
18 Review of the Habitues of the Deep—Father Neptune's Car
19 The Palace of the Lobsters
20 The Azure Grotto — the Flowers of the Sea
21 In Neptune's Empire—Great Submarine Spectacle
22 The Whale—the "Omnibus of the Deep"
23 On Land once More—the Entrance to the Cave
24 Escape from the Cavern—On the edge of the Precipice
22 The Plunge of a hundred Yards
26 Tne Castle of the Devil—the Witch in League
27 The Castle on Fire—Rescue of the Princess
28 The Death of the Witch—(Enclosed in a Cask and cast from the Cliffs into the Sea)
22 The Palace of the King—the Wedding Procession
30 Apotheosis—The Kingdom of the Fairies

The personnel of the various characters depicted in this stupenduous production (rehearsals for which commenced in March) were engaged from 17 Parisian Theatres.

The Duration of Exhibit of this Film is about 20 minutes.

A continuance of marvellous surprises, startling visions. Full of humour, action and quick changes. Wonderful dissolving views. Introduction of new fire, element and cyclonic effects.

GORGEOUS SCENES AND COSTUMES.

Total Length, over 1,000 feet. PRICE £35. Coloured, 70.

LATEST STAR FILMS.

Price 35s. per length of 20 metres.

The Scene Loft of the Theatre Studio . . .

444 ... THE ENCHANTED BASKET ... ... 1¼ Lengths

A countryman visits a conjuror and requests him to produce an interesting illusion. The conjuror commands his attendants to bring a basket of flowers from which he produces

the head and bust of a beautiful girl. The countryman is about to compliment her on her beauty, when suddenly she is changed into a demon who jumps from the flowers which vanish in smoke. After a fight with the countryman, the demon disappears.

445 ... THE MARVELLOUS HOOP ... ... 4 Lengths

A very interesting and entirely new series of startling effects. A conjuror in costume of the olden time, comes in and divests himself of his clothes, throwing them against the walls where they remain hanging; his boots follow likewise. He then appears as a "troubadour," and begins by producing in a novel manner a quantity of flowers which he forms into a garland. By dissolving means he produces a young lady who disappears in the same manner. He then transforms the garland into a hoop of flowers. Two servants then appear with a large sheet of white paper. The conjuror throws the hoop through the paper thus cutting out a circle from its centre. He then suspends the hoop covered with paper, procured in this unique manner, during which time a devil jumps therefrom followed by the appearance of the face of a clown greatly magnified. The devil jumps through the clown's face which explodes. To complete the performance, the conjuror throws one servant after the other into the air; in their fall they transform themselves into clothes which bedeck the conjuror. Very amusing. *Excellent coloured.*

449 ... THE WOMEN OF FIRE ... . 2 Lengths

A very startling sketch, in which a demon, after having produced some flames from his hands, increase their volume to an extraordinary size. In the midst of the flames thus produced, gradually appear three young women. Other flames appear, the mystic maidens dancing around the fire, and gradually dissolve themselves into it. A beautiful new trick, special for colouring purposes.

451 .. ACCIDENTS NEVER HAPPEN SINGLY 2½ Lengths

This is a very funny sketch, in which a young soldier is seen on guard at the barracks. Being weary of keeping guard, he dozes off to sleep. A joker seeing him leaning against the wall asleep, takes his gun from his hands and replaces it with a hose-pipe. A lamp cleaner, ascending a ladder in order to reach a lantern immediately over the soldier, proceeds with his work. At the same time, an officer passing notices the soldier asleep; he begins to rate him. The soldier awakens, and presents arms. The hose-nozzle which he presents, thinking it is his gun, is pointed upwards, and the stream of water catches the lamp-cleaner who falls over with his ladder, the lantern falling over the head of the officer. The lamp-cleaner in his tussel with the soldier, breaks the windows of an adjoining office; the clerks pop their heads through the broken window and remonstrate with the lamp-cleaner, who picks up the hose-pipe and gives them a bath in turn. Arrival of the police; the officer, clerks and policemen start in pursuit of the lamp-cleaner. In his endeavour to escape, he runs against a newspaper kiosk which topples over on to the head of the policemen, smashing the glasses, while the water-pipe which is still in full play, continues to wet down the soldier on guard, who does not as yet realize what all the excitement is about.

453 ... THE INFERNAL CAKE WALK ... 5 lengths

A scene in Hades gradually dissolving to that representing a grotto, in which appear many little devils among the flames. Satan, in disguise returning from earth, throws his cloak into the flames, and commands the inhabitants of the infernal regions to perform the cake walk. The dancers (performers from the Olympian Theatre, Paris) execute the cake walk among the flames, while the jack-o lanterns dance upon their heads in space. Two negroes fetch the cake won by the dancers. The cake bursts into pieces. In its place is seen another grotesque dancer, who does the cake walk, while his arms and legs detached from his body, each member continuing the dance. At length all of Satan's "boarders" being wrought up to the highest pitch, dance like mad, surrounded by a circle of fire. Satan, in order to put a stop to these mad doings in his realm, causes all the dancers to vanish in the flames, and himself disappears into the ground, but the infernal flames, having caught the dancing fever, in their turn go through the evolutions of the cake walk. A fine subject, coloured.

One of the Dressing Rooms of the Theatre Studio

458 ... THE SHALLOW TRICK BOX 2½ lengths

A conjuror desiring to use two chairs, beckons them and they waltz towards him on their own accord. Two sheets of glass are then placed across the backs of the chairs, and the conjuror after displaying a very shallow box, places it upon the glass plate. He then assists a young lady to climb into the box, and standing up, her feet only being covered by the sides of the box, gradually descends and disappears into the latter, a

servant passing under the glass and box to show that there is no communication with the floor. The conjuror closes down the lid of the box, and seating himself on a chair, he places the box upon his knees. Upon again opening the lid the lady rises to full length from the box, though the same is too small to hold a rabbit. In conclusion, the conjuror and his servant vanish in succession into the box, which, performing a series of evolutions, leaves the stage in this manner. A clever series of new tricks.

460 ... **THE MUSKETEERS OF THE QUEEN** **2½ Lengths**

This performance has proved one of the big successes of the Folies Bergère of Paris. No squad of soldiers could perform the evolutions executed by twenty children (trained by the ballet master of the Gaîté Theatre) with greater promptness and precision. The evolutions of the "Musketeers" have been cinematographed by special authorisation of Isola Brothers directors of the Folies Bergère, Olympia, and Gaîté Theatre, Paris

462 ... **THE ENCHANTED WELL** ... ... **3½ Lengths**

Scene of a farm yard. The countryman returning from work meets an old beggar who asks for alms. The peasant refuses and commands her to go away. The old beggar is a witch and revenges herself by bewitching the well noted in the middle of the yard. After she leaves, the farmer drawing some water from the well finds that the water has changed to fire; the windlass support of the well increases in size and transforms itself into an oven from which emerge several demons, serpents, and monstrous frogs which pursue the bewildered farmer, and throw him down the well. He succeeds in climbing out but reaches the top thoroughly wet, and with his clothes torn. The devil then appears and continues to annoy the countryman. The farm hands, running to the rescue, try to strike the devil, but he assumes the shape of a bat and flies away. Very funny.

465 ... **THE INN OF "GOOD REST"** ... ... **5 Lengths**

The following extraordinary events occur in the bed room of a country inn, which is entered by an old gentleman somewhat drunk. After many incidents, such as his candle being snatched from him several times by the portraits on the wall, and swallowed by one of the painted figures, the man takes off his clothes, which the servant hangs on a rack in such manner that they take the form of a man with his back turned. The servant goes away. The old gentleman being frightened by his portmanteau, kicks it; the clothes on the rack coming to life, kicks him, poor man falling on to the bed. The bed commences to dance all over the room, and finally falls over on top of the poor man. A rare tussel between the old man and the rest of the furniture, which assume all sorts of ridiculous shapes, is in full progress. His patience exhausted, the old gentleman knocks everything about with his umbrella, smashing the furniture, the window glasses, the clock, &c. Believing he can go to sleep at last, he arranges the bed, but in lying down he falls through the mattress. He makes such a noise that the other guests come into his room to remonstrate with him. They chase him about, and in order to escape, he, and the others in pursuit, pass through the walls, pictures, mirrors, etc., etc., without being able to catch the noisy guest who escapes on to the roof through a window. A splendid subject, full of humour and new tricks.

470 ... THE DRAWING LESSON, OR THE LIVING STATUE **2½ Lengths**

In a corner of the gardens at Versailles we see an ornamental fountain with beautiful colonnades. Along comes an old professor looking for a subject for his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person, who has noticed the old man, constructs a peculiar figure by means of a balloon, a handkerchief, and a coat. The professor returning with his class the statue comes to life, making fun of the professor, and finally is transformed into a fountain surmounted by a dolphin throwing out streams of water. The unlucky professor, losing his balance, tumbles into the water and gets a shower bath, which scene the pupils sketch whilst laughing at the professor's predicament

472 ... THE MYSTICAL FLAME .. .. 1¾ Lengths

A juggler enters upon the scene, picks up a skull, and throws it into the air; in catching it, it is transformed into a handkerchief. The handkerchief is changed into a napkin, then into a tablecloth. Out of the tablecloth jumps a servant. The servant brings a table upon which the juggler throws a bit of magic powder which blazes up into a large flame; in the midst of this appears a lovely lady. The flame dies away. The juggler requests the lady to descend in order to show that she is alive. The juggler goes out. The servant falls in love with the lady, but she gradually dissolves into space. The juggler re-enters and seizes the servant, throwing him to the floor and reduces him to smoke. He does the same with the chair, and then goes away dancing.

473 .. THE SORCERER'S REVENGE ... ... 3¼ Lengths

(*A gorgeous subject. Rich costumes and beautiful settings.*)

Two guards bring a sorcerer into the hall of a palace. The king who follows, orders the sorcerer to be chained and condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assuring the king that he will create (thanks to his power) a charming woman, worthy of becoming the king's consort. The king agrees. The sorcerer requests the king to remove the guards. The sorcerer starts to work. A demon emerges from the floor, and at the command of the sorcerer, finds a palanquin which is brought in by beautiful pages. In this palanquin (which at first is shown to be empty) three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. These costumes are quickly transformed into rich Court dresses. The lady in the middle becomes a haughty queen, the two others are changed to ladies-in-waiting. The king takes the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a clown, who performs some feats of dislocation. He ends his performance by falling to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king, and disappears. The king rushes to the chair in astonishment. The chair disappears, and at the same time the magician re-appears upon the royal throne. The king, in a rage, summons the

guards, and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to chain the king. Then, putting on the royal crown, the sorcerer retires, dancing with the queen and her attendants, while the king remains chained to the spot.

476 ... THE ORACLE OF DELPHI ... ... 1½ Lengths

The temple occupies the entire width of the scene; two sphinxes of stone, upon massive pedestals, guard the strong door.

Desiring to make an offering to the divinity which graces the edifice, a rich nobleman commands his slaves to bring the coffer which contains the precious treasures to be presented. After locking the door, he goes away with his slaves; while a bandit, who has been watching him, forces the lock of the door, penetrates into the sanctuary, and emerges with the precious box, with fear depicted in his countenance. Suddenly the god of the temple appears at the door. He orders the coffer to be returned, and the sacrilege to be atoned for. At his orders, the stone sphinxes become animated. They seize the bandit and change his head into that of an ass. The sphinxes re-mount their pedestals and resume their former shape.

477 ... A SPIRITUALISTIC PHOTOGRAPHER 2¼ Lengths.

This subject is an absolute novelty, the effects obtained by a process only recently discovered. For the first time one sees a dissolving effect upon a background absolutely white, a photographic difficulty most cleverly surmounted. A spiritualist covers a frame with a sheet of white paper before which he orders his subject to stand. Then he lights a magic powder by which one sees the person gradually disappear and the likeness to form on the paper. The magician shapes the paper into a large cone in which is discovered the vanished person, the paper meanwhile having become entirely blank as at first. This subject puzzles an audience by the clever illusions displayed.

479 THE MELOMANIAC ... ... 2½ Lengths

A singing teacher, followed by his pupils, runs across some telegraph wires strung on poles. These five wires, the professor thinks, would form a very effective musical "staff." He carries an enormous "key of G," which he throws upon the wires to give the proper "pitch" to his pupils. He forms a "measure" by fixing his stick in a perpendicular position among the wires. In order to have notes, he tears off his own head, and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this "staff" several heads corresponding in position to the first part of the tune ("God save the King.") On the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately the heads are transformed to birds and fly away. This subject, accompanied by the proper music, produces great mirth.

481 ... THE MONSTER.—An Egyptian Scene with the Sphynx and Pyramids in the background
2½ Lengths.

The moon is shining. An Egyptian Prince having lost his beloved wife has sought a dervish who dwells at the base of the Sphynx. The Prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighbouring tomb the receptacle containing the remains of the Princess. He opens it and removes the skeleton which he places upon the ground, then turning to the moon and raising his outstretched arms, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated and rises. The dervish puts it upon a bench and covers it with a white cloth; a masque conceals its ghostly face. At a second invocation the skeleton begins to move, arises and performs a weird dance. In performing its contortions it partly disappears in the ground then increases gradually in size, its neck assuming enormous proportions, much to the horror of the Prince who fails to see in this grotesque character, the wife whom he seeks. The dervish throws a veil over the hideous creature. Then appears the real Princess. The Prince darts forward to take her into his arms, but the dervish stops him, wraps the figure in the veil and throws her into the arms of the Prince. The Prince removing the veil, finds he has embraced the skeleton. The dervish withdraws with the Prince pursuing him.

499 ... THE INFERNAL CAULDRON ... ... 2 Lengths.

The demon Belphegor, the Infernal Executioner, is awaiting the arrival of three evil persons condemned to Hades. He inspects the fire to make certain that there is a good blaze under the big cauldron into which the condemned are usually thrown. Another demon is seen urging the unfortunates on with his fork. Belphegor seizes them one at a time and plunges them into the cauldron. As each one is consumed large flames are thrown off which float through the air. Another demon, armed with an iron poker, stirs up the remains in the cauldron Suddenly three pillars of smoke rising successively from the cauldron assume a transparent phantom-like shape of a human being. These phantoms are supposed to be the souls of the three people just executed, their spirits thus endeavouring to escape from Hades. Belphegor is not so easily duped, as he at once discovers their manoeuvres and at a certain command the three phantoms dissolve into three large flames which fly about in the air. The souls thus become hobgoblins to remain for ever and ever after in the regions to which the have been condemned. Belphegor, seeing his work to a satisfactory end, mysteriously vanishes into the cauldron, the latter exploding and dissolving into smoke.

NOTE.—*The portrayal of this subject necessitated the introduction of an entirely new trick in animated photography, consisting of depicting the phantoms hovering in space, passing round and through each other, never for a moment losing their likeness to human beings with the result that it leaves a puzzling effect of mystery and fascination on the minds of the audience viewing this subject.*

Further Star Subjects in course of preparation. These will be announced in due course.

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MISCELLANEOUS.

4 Ostriches in the Jardin des Plantes, Paris
8 Arrival of a train at Villefranche Station
12 Niggers bathing
16 Boxing mateh
21 Feeding Swans
40 Demolishing a wall
41 Pussy's Breakfast
53 Japanese Juggler
56 Japanese Wrestlers
54 Feeding a Lion at the Zoo
95 Feeding the Tigers
64 Peasants burning Weeds
73 A friendly game of Nap
89 Family at Dinner
277 Baths of Diana, Milan. High Diving
475 "Ball of Sable," peasants in national costume
620 Departure of a Steamer on Lake Leman
627 A heavy load — a team of horses dragging a waggon load of stone up a steep hill
653 Arrival of a train at La Ciotat, Franee
770 Transport of a Turret by a 60-horse team
929 Stonemasons at work
1008 Parade of automobiles decorated with flowers. The Departure
1009 Parade of automobiles. The Return
1017 The "Grand Prix" of Paris. Vehicles and crowds
1018 The return. Plaee de l'Etoile
1019 In the Bois de Boulogne
1020 In the Champs-Elysees
1034 Oil wells at Baku
1121 M. Santos Dumont's stearable balloon. I. Bringing out the balloon
1122 M. Santos Dumont's stearing balloon. II. The balloon and its motor
1128 Automobile Parade at Nice
1134 A Swiss trooper

JUVENILE SUBJECTS.

49 Boy and Dog
50 Street Arabs playing at marbles
67 Baby's first steps
69 Baby and Goldfish
82 Children quarrelling
88 Baby's Tea
94 Children playing with a eat and dog
654 Children's Dessert
658 Children Romping
659 Childrens Ring Dance
767 Children on the Sands
958 Children Playing
959 Pussy and Babies at Dinner
1099 Parade of Baby earriages
1100 Little girl and her Cat

GYMNASTS AND EQUILIBRISTS.

CLOWNS

460 The Air balloon. Two clowns "head" an air balloon imitating football

461 The Hats I. — Hat tricks by clowns

462 The Hats II. — Hat tricks by clowns

463 Hat and Balancing tricks

464 Dangerous jumping. Clown turning somersaults over several men

440 A Bareback rider

668 Juggling with balls

758 Japanese acrobats

THE KREMOS (Equilibrists)

986 Boxing cats

987 Educated Dogs. Serpentine Dance

988 Educated Dogs. Leaping

989 Educated Dogs. Exercise with Barrel

1040 Dangerous jumping

1041 Dangerous double jumping

1042 Dangerous jumping by two

1043 Dangerous long jumping

1044 The Pyramid

1045 The little Wrestlers

1048 Educated Cat. Working windlass

1050 Educated Dogs. Balancing in various postures without moving

FIRE BRIGADE SERIES.

76 Engines leaving Station, gallop through street, followed by crowd

77 Preparing to play on Fire

79 Life Saving. Escaping from the fire by means of canvas chute

710 I Engine galloping through street followed by crowd

711 II A second engine, then the escapes arrive at the fire, and the firemen commence operations

723 The alarm. Engines leaving the Station

724 Life saving exercise; Firemen mounting escape

778 Fire engine passing through a Paris street, followed by crowds

779 Fire engine returning to station

780 Fire in a court which is filled with smoke. The firemen erect the escape and a person descends

1348 Fireman mounting the escapes

1349 Hose exercise. Firemen drawing up in a line play on the fire

SPANISH BULL FIGHT.

1107 Entrance of the Troop of Bullfighters

1108 Entrance of the Troop of Matadors, &c., and commencement of the fight

1109 Picadors I.

1110 Picadors II.

1111 Mantle throwing

1112 Mantles and banderilles

1113 Mantles and banderilles II.

1114 Attack

1115 Death of the Bull

1116 Removal of the Bull

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933 The adoration of the Magi
934 The flight into Egypt
935 Entry into Jerusalem
936 The Betrayal
937 Resurrection of Lazarus
938 The Last Supper
939 The Arrest of Jesus Christ
940 The Scourging
941 The crowning with Thorns
942 The Crucifixion
943 Calvary
944 The Burial
945 The Resurrection

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101 Snowballing
109 Sack race
114 Giant and Dwarf
115 The card players and the gardener
118 At the photographer's
121 The traveller and the two thieves
571 Topsy turvy drawing
660 Women fighting
665 The fraudulent cripple
666 The sleeping coachman
667 The sleeping sentinel
669 The three Johns—I. The introduction
670 The three Johns—II. Balancing and tumbling
671 The three Johns—III. Balancing and tumbling
672 The disappearing cigar
677 Bill posters
763 Children pillow fighting
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874 The nurse and the soldiers
947 The chestnut seller
948 Mattress makers quarrel
1138 Chocolat the Mulatta Clown —I. Comic Boxers
1141 Chocolat the Mulatta Clown —II. William Tell
1142 Chocolat the Mulatta Clown —III. Policeman
1143 Chocolat the Mulatta Clown —VI. Death of Chocolat

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497 99th Regiment of Infantry—Climbing competition
498 Sword Duel
499 Boxing match (using feet)
500 Club exercise
501 Horizontal bars
502 Long Jump
503 Rings and trapeze
504 Artillery trotting
505 Galloping and arranging guns
506 Dragoons galloping
507 Leaping obstacles by ranks
509 Leaping obstacles en masse.
513 Military Review — Artillery galloping
514 Military Review—March past of Infantry
515 March past of train of carriages
1127 Artillery crossing a ford
602 Cuirassiers swimmig the Saone
603 Cuirassiers marching
604 Cuirassiers charging
605 March past of artillery

6th BATTALION of ALPINE CHAUSSEURS.

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797 March past in sections
798 Forming a square

Military Subjects—*continued.*

799 Square against cavalry, and deformation
800 Muster
801 Boxing Exercise
802 Ascent of the summit of the Diable
803 Descent from the summit of the Diable
804 Mountain Artillery—Placing gun in position and firing
805 Mountain — Artillery loading mules
806 A battery in the mountains (ascending)
807 A battery in the mountains (descending)

ALPINE GUARDS IN THE ALPS·

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1243 Parade of the battalion II. infantry
1244 Parade of a battallion of mountain artillery
1245 Parade of a battalion of mountain artillery—Striking tents
1246 Parade of a battalion of mountain artillery—Opening a road
1248 Parade of a battalion of mountain artillery—Piling arms, and rest
1251 The alarm—at the sound of the bugle the soldiers spring from their beds to take their posts
1252 A battery in the mountains
1253 In Indian file on the glacier —I. Mounting
1254 In Indian file on the glacier —II. Descending
1255 In Indian file on the glacier with snowshoes—I. mounting
1256 In Indian file on the glacier with snowshoes—II. Descending
1257 Descending across the rocks I.
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1260 Soldiers sliding down a snow-covered hill.

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398 Infantry
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1072 Artillery :— Halt in a ravine.
1132 Horse slipping on a steep incline
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415 Turkish Artillery

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838 The call to Arms on Board Shid
842 Sailors racing on foot

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1096 Rough weather in Port
1233 Departure of Senior boats for the Shore
1235 Collecting linen on board the "Couronne"
1236 Boxing lesson on board the "Bouvines"
1237 Sailors returning on board
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195 The Ironclad, "Le Brennus"
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1351 Negro children
1353 The Eltres, Cake Walk champions
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384 Egypt: Panorama—On the Benha Railway
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1028 Returning from the Races
1029 Reaping rice
1030 Handmill for irrigation of ricefields

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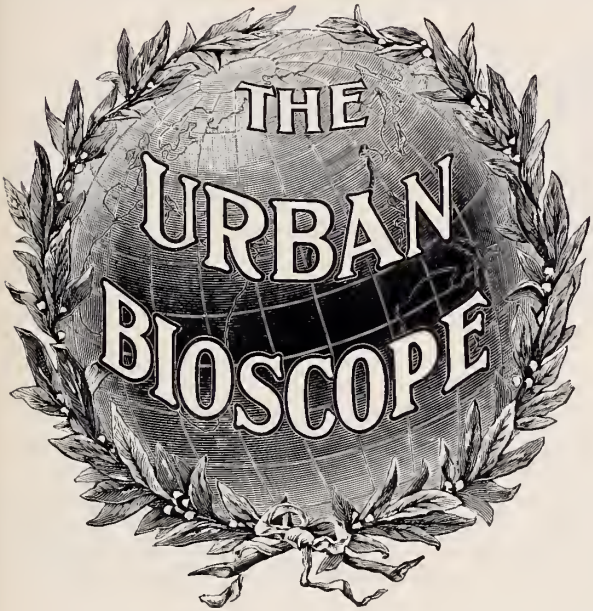

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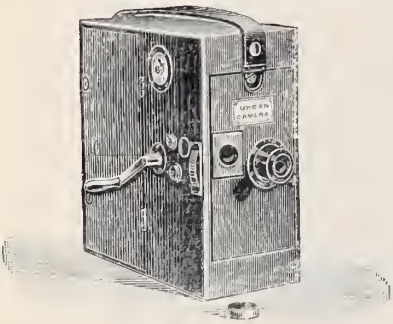

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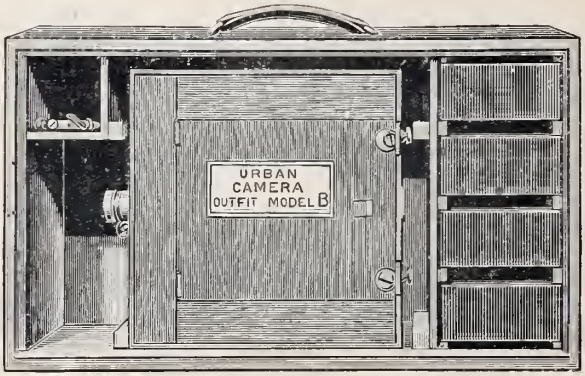

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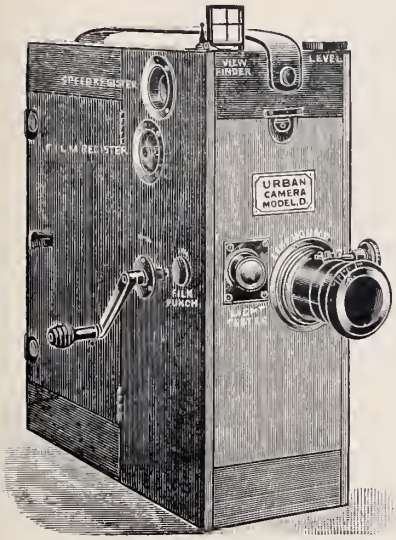

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The Outfit is equipped with one each $2\frac{3}{4}$ and and $3\frac{1}{2}$ Voigtlander Collinear Objectives mounted in interchangeable tubes with nickeled rack and pinion mount.

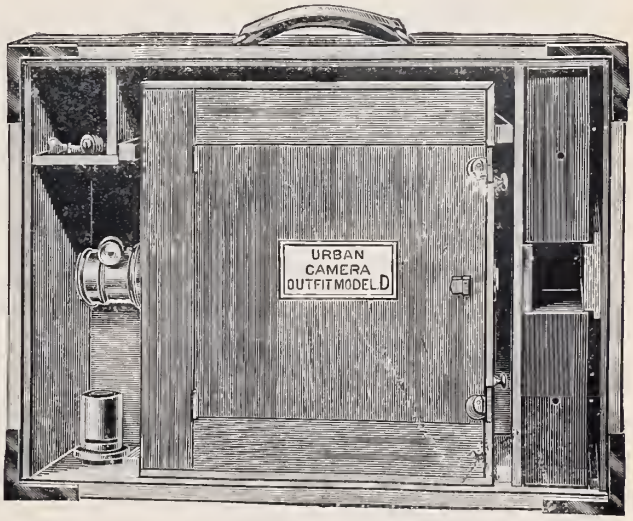
The Interchangeable Film Boxes, of which two **extra** are included, have a capacity of 350 feet of film each.

The Camera is further equipped with a **Speed Indicator, Film Length Register, Spirit Level and View Finder.**

The Entire Outfit, is contained in an Aluminum Corner Bound **Carrying Case**, furnished with round leather handle and double lock and key.

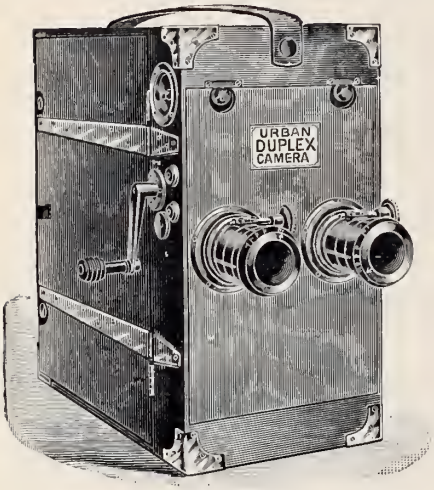
This is the most perfect Camera Outfit on the Market.

PRICE . (Complete as above), £37 0 0



Code Word: BIOBLAST.

The Urban "Duplex" Bioscope Camera.



TWO MODEL "D" CAMERAS IN ONE.

Many Film Makers desiring to obtain two negatives of any important event or subject, of exact duplicate are equipping themselves with this type instrument, which is operated by one person.

The precaution of taking two negatives simultaneously from one point of view has often repaid its operator, by saving at least one of his negatives of any important event, which sometimes is lost when only a *single* camera is employed, through some unforseen failure of the mechanism, faulty film stock, careless developing and drying of negative &c.

A BEAUTIFULLY MADE AND PERFECTLY BALANCED INSTRUMENT.

Supplied with **two extra sets of Film Boxes** of 350 feet capacity each.

One Set of specially matched Voigtlander Collinear Objective (either 3 or 4 inch focus—F 5·4) in interchangable tube mountings with nickelled lens-mount, rack and pinion adjustment.

THE CAMERA is further equipped with **Focal Plane Shutter, Film Register, Spirit Level, Direct Focus Tubes, View Finder, &c., &c.**

Price (as above) = = = **£50.**

Code Word: BIOCCOLI.

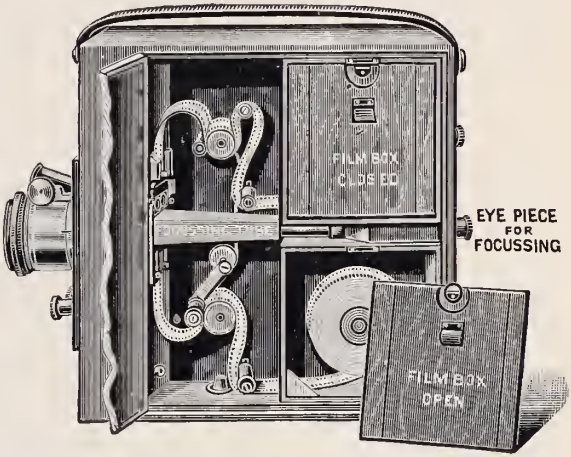
EXTRA SET (2) MATCHED VOIGTLANDER No. 1 LENSES $3\frac{1}{2}$-inch Tube Mountings (per set of two) (4-inch equivalent focus) - -	£10 10 0
EXTRA SET (2) MATCHED VOIGTLANDER No. 00 LENSES $2\frac{3}{4}$-inch Tube Mountings (per set of two) (3-inch equivalent focus) - -	8 8 0

EXTRA PARTS OF "URBAN" CAMERA.

FILM BOXES for Model "B" Camera (cap. 150 feet film) - -	each	£0 18 0
" " " " "D" " (" 350 " ") - -	"	1 2 6
CARRYING CASE for Model "B" Outfit - - - - - -		1 10 0
" " " " "D" " - - - - - - -		2 0 0
" " " " "Duplex" " - - - - - - -		2 15 0
SOLE LEATHER CARRYING CASES (Prices on Application)		
VIEW FINDERS (see illustration) - - - - - -	each	0 3 6
SPIRIT LEVELS " " - - - - - -	"	0 2 0
GROUND GLASS PRESSURE PLATES - - - - -	"	0 5 0
COILED WIRE TAKE-UP BELTS - - - - - -	"	0 2 0
TUBE CORE FILM BOBBINS WITH SPRING CLIP -	"	0 1 0

Instructions and Precautions to be observed in Operating

THE "URBAN" BIOSCOPE CAMERA



Load your film Boxes in a dark room by a safe ruby light. Place film roll over spindle after withdrawing wooden spool. Slip end of film under roller inside box, through slot, making certain that emulsion side of film is uppermost and faces the lens when run through the camera. Film as supplied is rolled with emulsion on the inner side which should thus protrude from the box in the proper manner. Make certain that film box cover is firmly closed and locked before leaving dark room. To prevent the end of the film from slipping back into the box, it is advisable to make several pleats or accordion folds in the end

To Load the Camera place box on the top division, and screw firmly into position. Then thread the camera mechanism as shown in illustration on preceding page not forgetting to leave a loop of about 1½ inches between the top and lower sprocket where the film passes through the gate. To open the gate push back the focussing tube, raise the gate spring catch, swing back the gate, clean the pressure glass turn the handle until the movement pins protrude through their channels, insert the film over these pins, making certain that the aforementioned top and bottom loops are equal. Close the gate and push the focussing tube into its proper position. Pass the end of the film over the lower sprocket, making certain that the sprocket pegs engage the perforation accurately. Pass the end under the lower pulley and into the lower film box, when insert end under the brass clip of wooden spool. Turn the handle of the camera one or two revolutions to see that everything is working in order, then close and lock the lower film box.

To Focus.—The most certain manner of focussing is to view the object directly through the back of the film, provided you have a good light sufficient for this purpose. The most satisfactory way, however, is to insert a short piece of Matt surface film (which answers the purpose of ground glass) in the film gate by temporarily removing the sensitised film, which can be pushed outside the closed gate during this operation. Put the focussing tube again into position, remove the metal cap or cartridge from the end of the eyepiece, and rack your lens either backwards or forwards, as may be necessary, until the image in view appears absolutely sharp. You now remove the Matt film, replace the coated film, insert cap in the eyepiece of the focussing tube, and push the latter gently into the camera as far as it will go.

Preparing to take the Picture.—While you are focussing you should, at the same time, find your view, and adjust your camera and tripod for position, always keeping in mind that the camera should be in an absolutely level position with the subject, unless the latter must be taken from an elevation. Now set the film registering dial at Zero, so that knowing the length of film available you will always know how much you have in reserve for various exposures. See that your tripod is firmly fixed into the ground, and that the camera is tightly screwed to the top of the tripod, so as to prevent any oscillation. Immediately before commencing to take the view, judge your light, and arrange your stop diaphragm in lens accordingly. To judge the illumination on the film, you must now glance into the view finder tube to the right of the lens, by removing the cap, as in the focussing tube, which will assist you to form an estimate of the quality of the light which prevails at the time you are taking your photograph. You must use your individual judgment in this matter, as it is impossible for us to give any definite instructions on this point, it being largely a matter of experience in adjusting the stops for a proper exposure.

The revolving shutter can be adjusted by removing the front section of the camera case to which the lens is attached, the same adjustment being required in adjusting the shutter to its proper opening as in the case of manipulating the diaphragm or stop, this being strictly a matter of judgment and experience. The further object of the direct view finder is to enable you to adjust your camera speedily to any change of position for following pictures. **Always photograph your views with the sun directly at the back of the camera,** if possible. To take the picture with the sun facing the lens is certain to produce the most unsatisfactory result. The sun should directly illuminate the object you are photographing, which will assure your getting every detail, provided our previous instructions are complied with.

Taking the Picture.—Turn the handle evenly at the rate of two complete revolutions per second, which is equivalent to sixteen separate exposures or pictures, the minimum speed allowable to procure even movement of the objects photographed. A less speed than this would result in dislocated or jerky movements of the objects on the film when projected on the screen. **IMPORTANT :—A funeral procession should be taken at precisely the same speed as a race or an express train in order to assure natural motion.** Should your film box contain, for instance, one 150-feet roll, and you consider you have done justice to your subject, after exposing 50 or 75 feet, as the case may be, and intend taking further subjects on the remaining 75 or 100 feet, it is advisable to punch a few holes in the film by pulling out the brass knob (marked film punch on the camera case) thus facilitating those who have the development of the film in the dark room to cut it at the punched holes, as each distinct exposure should be separately developed. One can feel a punched hole in the dark, whereas any other mark is most difficult to discover.

Reloading the Camera.—After exhausting the film from the top box, and wishing to reload for further exposures, you remove the now filled box, and as all film boxes supplied with the camera are interchangeable, you remove the upper film box, which is now empty, into the lower division, insert another filled box into the upper section, and repeat the operation as previously directed.

DON'T FORGET

To unscrew and remove your lens cap before starting operations.

To replace focussing tube and view finder caps after using, otherwise you fog all the films you are exposing.

To close all catches, thus assuring boxes being light tight before you leave the dark room and after loading and threading the camera.

To oil the mechanism and revolving shutter bearings occasionally, this does not mean the sprocket drums or any surface with which the film is likely to come into contact.

To clean the pressure glass, film gate and plate and the interior of the camera, as the slightest particle of accumulated dust will scratch the surface of the very sensitive film.

To always have your film boxes properly screwed into position.

To use the film with the emulsion side towards your lens when passing through the camera.

That in case of accident to the wire film take up strap, that the same must be replaced or repaired by removing the front section of the camera to which the lens is attached and inserted over the pulley from this position.

To replace lens cap when camera is not in use, thus preventing the lens from becoming scratched or dirty.

The object of an animated picture camera is to take animation and plenty of it—the more action there is in the picture the more successful will be the subject.

To make certain that the object you intend photographing comes within range of the instrument before turning the handle, otherwise you are wasting film.

To include as picturesque a background as possible, as this enhances the value of your picture.

That too much sky is detrimental to the reproduction of an animated picture just as too much foreground without action therein is equally objectionable.

That the best results are to be obtained by refraining from placing the camera closer than about 20 feet from the nearest object that you wish to include in your view.

That if you desire any further instructions with regard to any matter concerning animated photography, to apply to us direct, and we shall be most pleased to give you every additional information.

The 'Prestwich' Patent Kinematograph Camera

MODEL 4.

This instrument is constructed on a principle entirely different from any other on the market, and has every desirable feature in a camera of its kind. During the last three years it has gained the highest reputation, giving excellent results with little knowledge necessary on the part of the operator.

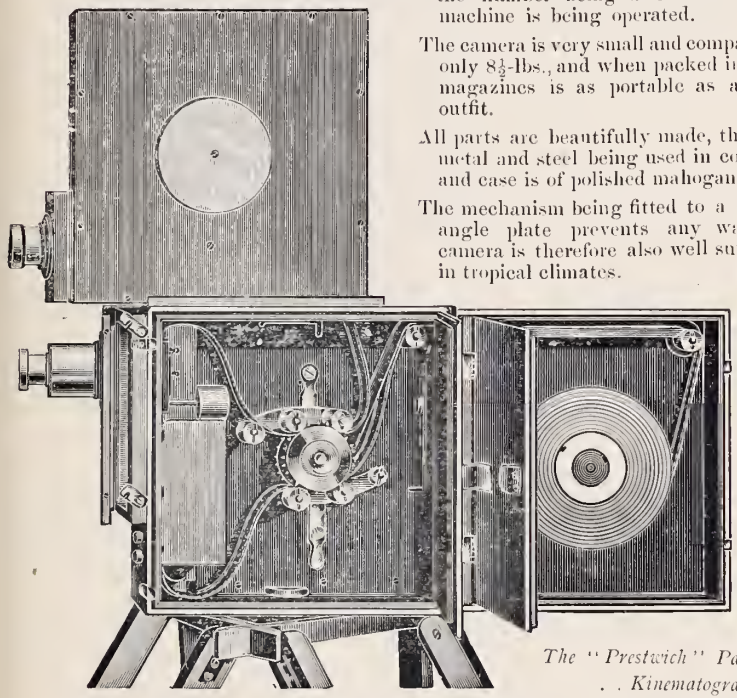
POINTS.—The registration or spacing of the film is absolutely accurate.

The system of magazine change boxes which are fitted to the camera render it very convenient; the standard sizes containing 400 to 500 feet of film (according to thickness), which may be exposed in short lengths on different subjects. An indicator is fitted to the camera for showing the quantity (in feet) of film used, the number being discernable while the machine is being operated.

The camera is very small and compact, weighs only 8½-lbs., and when packed in case with magazines is as portable as a half-plate outfit.

All parts are beautifully made, the best gun metal and steel being used in construction, and case is of polished mahogany.

The mechanism being fitted to a solid brass angle plate prevents any warping, the camera is therefore also well suited for use in tropical climates.



The "Prestwich" Patent . . . . Kinematograph Camera.

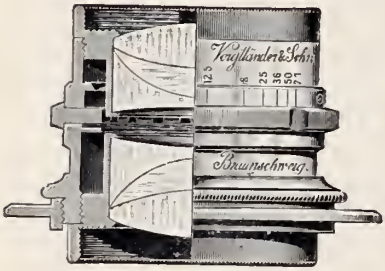
Constructed on an entirely new principle. Weighs only 8½ lbs.
Perfect Registration. Simplicity of Working. Every Instrument Guaranteed.
Beautifully Compact. Perfection in Workmanship.

PRICES.

"Prestwich" Patent Kinematograph Camera, with two Magazines for 400 to 500 feet of film	£25	0	0
Special Stigmatic Lens, 3 in. working at *f*/5	4	4	0
Tripod, best polished ash, very rigid (4½ feet)	1	2	6
Canvas Case for Camera, Magazines and Accessories	1	3	6
Large View Finder, accurately marked	0	15	0
Price—Total "Prestwich" Outfit (complete as above)	**£32**	**5**	**0**

Code Word—"BIOCHIMIE."

Voigtlander Collinear Lenses.



The Collinear Lens differs radically from the old style of Lenses and from the Lenses in common use to-day. It embodies a new principle—freedom from Astigmatism. It is the most perfect of modern anastigmats, representing **Perfection of Type, Perfection of Physical Qualities, Perfection in the Manufacture.**

The type of the Collinear is an ideal one. Not only does it embody all the corrections that a Lens of its kind should have, but it is planned and constructed on those lines which are considered the most desirable by Lens makers.

A Lens is anastigmatic when it will make a simultaneously sharp picture of vertical and horizontal lines crossing each other, or a perfectly sharp picture of concentric circles. This is the most difficult problem for the Lens maker, and in no lens is it so well solved as in the Collinear. The effect of anastigmatism is to make a picture sharp and brilliant, to give it snap and detail.

Collinear Lenses are rectilinear, because they are symmetrical; the front Lens exactly like the rear: in fact interchangeable.

The most suitable series of Objectives for Bioscopic Photographs.

ALL "URBAN" BIOSCOPE CAMERAS are fitted with these admirable Lenses—ALL "URBAN" FILM SUBJECTS are procured thereby.

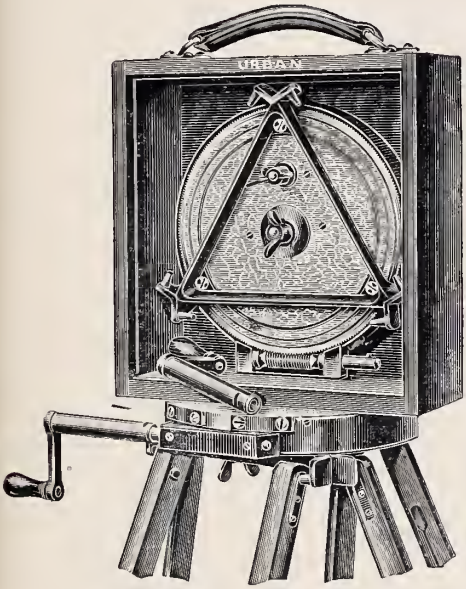
"THE QUALITY OF THE PHOTOGRAPH IS THE GUARANTEE FOR THE LENS."

PRICES.

No. 00—2¾-inch equivalent focus F 5·4 (as supplied with Model "B" Camera) with Mount, Rack and Pinion Adjustment - - - -	£3	15	0
No. 00—2¾-inch equivalent focus F 5·4 without Rack and Pinion Adjustment - - - - - - - - - - - - -	3	10	0
No. 1—3½-inch " " " " " " " -	4	10	0
No. 00—2¾-inch fitted with adjustable tube for interchangable mount as supplied with Urban Model "D" and "Duplex" Cameras - - net.	4	4	0
No. 1.—3½-inch Ditto - - - - - - - - - - -	5	5	0

THE

Urban Rotary Tripod Head.



For use in taking Panoramic Subjects, and following the centre of interest to be photographed as in Processions, Football Matches, Boat Races, &c., &c. It is solidly constructed of gun-metal, steel and aluminium, and is so made that all "backlash" is taken up, and uneven motion avoided. When stationary views are desired, the gear device is clamped by means of a convenient thumb-screw at bottom of lower plate.

The Turn-table Plate is cut to 300 threads to its circumference, thus assuring a slow, smooth and gradual motion.

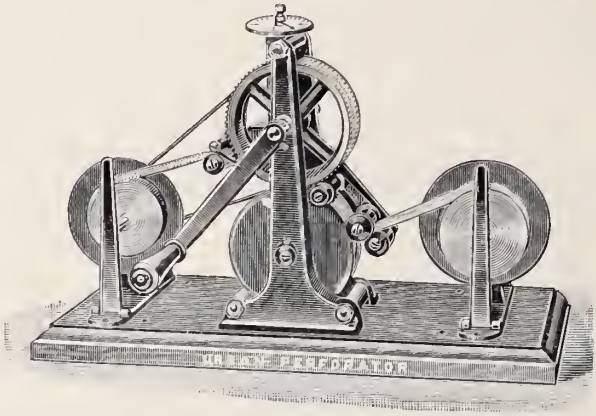
PRICE, including the Carrying Case (as shown in the Illustration), which is equipped with leather handle, and lock and key ... ... **£6 6s. 0d.**

RIGID TRIPODS, with Triangular Heads :—

Length ...	2½ feet	Price £1 0 0	Leather-bound Canvas Carrying Case.	Extra	5s.
,,	4½ ,, ...	,, 1 2 6	,,	,,	10s.
,,	5½ ,, ...	,, 1 5 0	,,		12s. 6d.
,,	8 (3 section folding)	,, 2 17 6	,,	,,	10s.

The "Urban" Rotary Film Perforator.

WITH FILM LENGTH MEASURING ATTACHMENT.



. . . For Absolutely Standard American Gauge Perforation.

Used by all the principal Film Manufacturers.

Will perforate 1,000 feet of Film in 15 minutes. A Perforator which combines speed with accuracy.

Made of the best Bell Metal and STUBB's Steel Die and Punches.

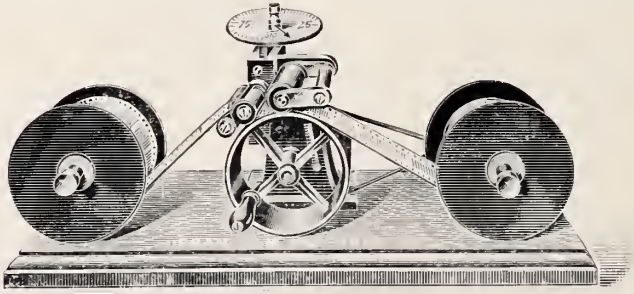
PRICE (complete) - £17 0 0

PRICE.—Extra Set Die and Punch Drums - - - - £9 0 0

The "Urban" Film Measuring Machine.

A great convenience for measuring long rolls of Films.

Saves time and money. Absolutely Accurate. Entirely Automatic.
"You turn the handle—it does the rest." Does not vary one inch in 1,000 feet.



PRICE - - £6 15 0

NOTE.—We supply these Measuring Machines to record either in **feet** or **metres.** When ordering, mention which is desired.

THE "URBAN" FILM PRINTING MACHINE.

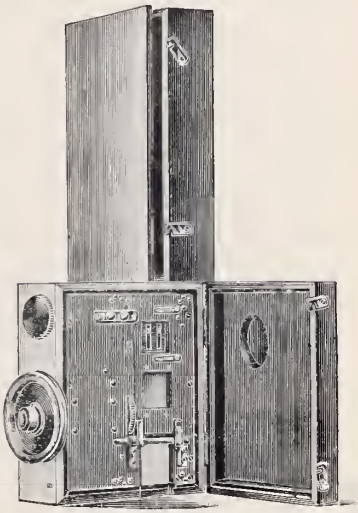
This is the most perfect, simple and accurate instrument on the market. The Film Actuating Movement is of the pin-clutch principle, as utilised in the Urban Cameras, which, for registration and consequent steadiness of the print when projected, has no equal. Every possible adjustment and contrivance desirable in an instrument, required by the practical film manufacturer, is embodied in this machine. Our own production of film subjects, which are all printed by means of this type instrument, testify to its superior merits. Fitted with quick adjusting electric light attachment.

The "Urban" Film Printer is now used by the principal British and Continental Film Makers.

PRICE complete - - £22 10s.

The "Prestwich" Printer

(PATENT)



Points: accuracy, reliability and simplicity of working. The printing of the film is observable throughout, and any change in the density of the negative can be at once seen. The masking can also be altered while the machine is in motion. The spacing of the pictures is accurate and the registration perfect. This machine is the result of many years' experience of printing and its requirements, and we have full confidence that it is all we claim for it. The case is of polished mahogany.

PRICE - - - £16 16s.

FILM DEVELOPING FRAMES.

Spiral Pin Principle—Manufactured of Brass throughout.

SIZES—18 inches square by 2½ inches deep Capacity 75 feet Film.	Price, each - -	£1 10 0
,, 23 inches square by 2½ inches deep. Capacity 125 feet Film.	,, ,, - -	£1 17 6
,, 25 inches square. Capacity 165 feet Film	,, ,, - -	£2 2 0

FILM DEVELOPING TROUGHS.

Made of three-quarter Oak, lead-lined throughout, with Covers.

SIZES—19 inches square by 3½ inches deep	Price, each - -	£2 0 0
,, 24 inches square by 5½ inches deep	,, ,, - -	£2 10 0
,, 26 inches square by 3½ inches deep	,, ,, - -	£3 3 0

Washing Tank, Zinc-lined 27 inches by 27 inches, 4½ inches deep, £2 10s.

Taking, Developing and Printing from Customers' Negatives.

(All Films used are perforated to accurate Standard Guage).

PRICES.

SKILLED OPERATOR AND SPECIAL APPARATUS Sent out per day or part of a day (plus Operators Expenses) ...	£1
SPECIAL SUBJECTS arranged by us (according to Scenery and Actors required), from	£1
NEGATIVE FILM STOCK Lumiere perforated, per foot Net	3d.
DEVELOPING NEGATIVES (per 50 feet Lengths, minimum)	4s.
PRINTING AND DEVELOPING POSITIVES (from Customers Negatives, Positive Stock supplied by us perforated to Accurate Gauge Standard), per 50 feet lengths (minimum charge)	15s

LUMIERE AND BLAIR PHOTOGRAPHIC FILM STOCK (Negative or Positive.)

Few realise the amount of care required in producing the bare film stock, the many operations which enter into its manufacture, and the fact that upon each and every one of these operations being conducted **just right** the final results on the screen depends more than on anything else.

The first vital consideration in the manufacture of the film is the quality of the base; its purity, cleanliness, evenness and freedom from spots, joins and other imperfections. The base of the **Lumiere & Blair Film** is of the **most expensive material** and **finest quality** used in the making of photographic film, while our facilities and processes are such that proper seasoning and freedom from shrinkage, &c., may be relied on.

Of quite equal importance is the preparation of the photographic emulsions, negative and positive, upon this depending (with proper exposure and development) the clearness, brilliancy, contrast, detail and natural appearance of the pictures projected on the screen. The **Lumiere & Blair Emulsions** are products resulting from years of study and experiment, and the most expert and experienced chemists are employed in their preparation. To this is due its remarkable keeping qualities and immunity from deterioration in hot climates.

Also of the utmost importance is the proper coating of the base with the emulsion, for which the makers of **Lumiere & Blair Film** possess the finest equipment and best facilities. Devised by the pioneers in coating and sensitising reliable materials for photographic purposes, constantly improved and brought to meet all up-to-date requirements, the film coating, winding, drying and cutting machinery at our works is doubtless the **most perfect in existence** for producing the best quality of film.

This film stock is used by the leading cinematographers in England and on the Continent. The makers have followed a conservative policy as regards placing their products anywhere and everywhere, preferring to build up the quality and reputation of **their Film** through their regular customers and exhibitors while the various types of apparatus were also being perfected, thus insuring proper treatment and manipulation of the film.

The results of the past year's manufacturing and trading have been so highly satisfactory, with such immunity from complaint, that we now solicit the patronage of **all users of film for exposure or projection in any sort of apparatus for animated photography,** feeling assured that in its present high state of perfection no failure can be traced to the film itself.

Furthermore, we are desirous of getting in touch with consumers and operators who, having distinctive ideas and methods, require film of different speed, size or consistency, or other modification, and are prepared to make **special emulsions and coatings** to meet such demands.

PRICES.

LUMIERE NEGATIVE FILM, in Rolls of 165 feet (50 Metres) and 1⅜ inches wide **PERFORATED,** in quantities less than 10 Rolls ... ... per foot Net	3d.
LUMIERE POSITIVE FILM in Rolls of 165 feet, Standard width, **PERFORATED,** if purchased in quantities less than 10 Rolls ... ... per foot Net	2½d.
BLAIR POSITIVE FILM in Rolls (Lengths to suit any requirement up to 200 feet), Standard width **PERFORATED** if purchased in quantities less than 10 Rolls per foot Net	2½d.

PERFORATING FILM STOCK, 2s. net per Roll, 150 feet.

SPECIAL QUOTATIONS FOR LARGER QUANTITIES.

(COPYRIGHT.)

A beautifully Coloured Slide of the above design . . . .
. . . . supplied GRATIS to all users of the URBAN BIOSCOPE.

ESSENTIAL POINTS.

Free from Flicker. Absolutely Steady. Safety against Firing Films. Increased Illumination. Operating Simplified. Perfect Workmanship. Thoroughly Up-to-Date—Superior to all Others. The only Perfect Machine on the Market.

The "Urban" Bioscope Projector.

. . . . . PATENTED.

Is the latest and most efficient type of Animated Picture Machine on the market, being a vast improvement over former models of Bioscopes invented by Mr. Urban.

No form of Projector has met with greater popularity and satisfaction since the Animated Picture Machine first became a marketable article, nor has the steadiness of reproduction and lack of flicker of the Urban Bioscope been approached by any other form of bioscopic apparatus.

The success of former types of the Bioscope have carved a name for its inventor in all countries, its merits being universally recognized so that it is unnecessary to enter into the detail of the advantages of the modified form of the Urban Bioscope.

An essential feature of the Urban Bioscope is in the cam movement patented by Mr. Demeny in 1895, No. 24,457. This movement is considered by experts to be the only mechanically correct one for accentuating the pliable celluloid films and retaining steadiness in the picture projected. All manufacturers, dealers and users of imitations of the Urban Bioscope (utilizing the Demeny cam or dog movement) in Animated Picture Apparatus are infringing said patent and our rights.

Lathe Room—Machine Shops. . . .

WARNING.—All Bioscopic Apparatus, other than the URBAN BIOSCOPE, and the GAUMONT CHRONO PROJECTOR, utilizing the Demeny Cam or Dog Movement in actuating the Film, are Infringing said patent and our rights, and we shall take immediate action for an Injunction and Damages against all Manufacturers, Dealers and users of such infringing machines.

The Urban Bioscope has become a by-word in the Life Motion Picture World, its superiority having been early recognized by Managers of the principal "Homes of Animated Photography": viz. the Alhambra and Palace Theatre, London.

The numerous Types of other Picture Machines formerly used at these Theatres were superseded by the machine invented by Mr. Urban, which instruments have now been permanently installed and the reproductions from which form one of the principal attractions of said Theatres.

We name but two of the foremost Amusement Resorts in the World utilising the Bioscope as an attraction, although there are hundreds of Theatres, Music Halls, Educational Institutions, Exhibitions, and Showmen throughout the World, who "know a good thing when they see it," and have followed suit. It is through our untiring efforts in perfecting Bioscopic Apparatus and Accessories, searching the World over for novel Film Subjects thus creating renewed interest in Animated Photography, and opening up new fields for the application of the invention, that we have developed the Life Motion Picture Trade to its present healthy state.

Bioscope Assembling Department. . . .

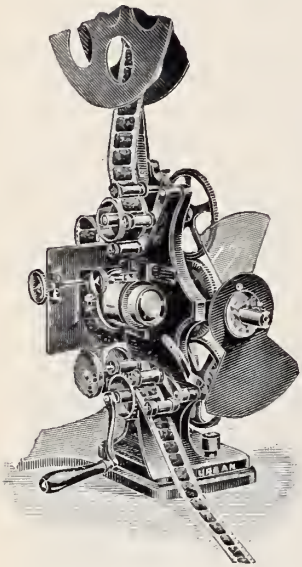
Don't waste time, money, or energy in looking for a better Projector than the Urban Bioscope,

IT DOES NOT EXIST ! ! !

This Catalogue contains reference of everything of a practical nature suitable to the uses of every up-to-date Animated Picture Exhibitor.

That which you do not find mentioned herein is not worth listing.

The "Urban" Bioscope Projector.



(PATENTED.
(MECHANISM ONLY).

FITTED with one Cylindrical Objective (any focus) and Brass Mount (for interchangeable lenses) with Rack and Pinion Adjustment.

Fully protected under Dememy Patent, No. 24,457.

Price = = = = £17 10

Code Word:

Price (without Lens and Mount) £16 0

Code Word:

NOTE.—This is the same type mechanism as used by the ALHAMBRA and PALACE THEATRES, LONDON, and by the principal Theatres and Halls IN THE PROVINCES, COLONIES and CONTINENTAL EUROPE.

The Frame and Bearings are solid steel castings, finished in green enamel and gold striping. The shafts are stub steel: the gear and sprockets, film holder, eccentric and lens supports of highly finished hard brass and bell metal, all accurately cut.

The Shutter is adjustable to the use of any focus objective and is equipped with the translucent violet blade which eliminates all flicker.

The Objective furnished herewith is an Urban Special Cylinder Lens, with brass lens mount, to fit any focus.

The Pneumatic Light Cut-off (patented), which prevents the firing of films, acts entirely automatic.

The Upper Film Reel Support with tube and disc for use with single films.

All metal parts are highly burnished, and the entire machine is of handsome and business-like appearance.

Every "Urban" Machine is guaranteed. All the parts are most carefully made, accurately finished, and scientifically constructed.

As the success of the resulting pictures depends solely and entirely on the accuracy of the mechanism, it is very obvious that to obtain the best and most perfect results, the most accurate instrument is absolutely necessary.

"Urban" Bioscope Projector Parts

When referring to any particular part of the Mechanism, designate such part by naming the Letter given to it, viz.: "Fig. 1—A"

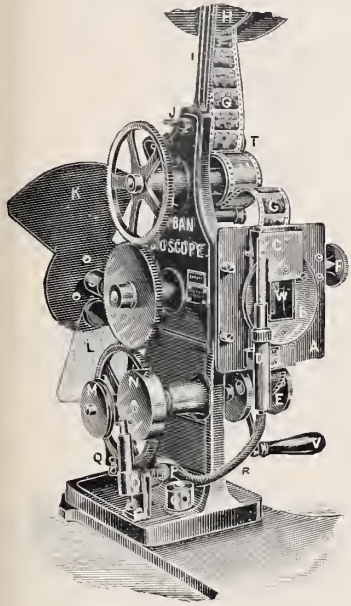


Figure 1.

A Film Trap Main Plate
B Asbestos-Brass Cooling Shed
C Pneumatic Shutter or Light Cut-off
D Pneumatic Light Cut-off Valve
E Eccentric Cam or Dog Movement (Patented)
F Registration Adjustments Thumbscrew
G Film Strip (threaded through machine)
H Top Film Reel
I Top Film Reel Support
J Top Film Reel Support Clamp Screw
K Opaque Revolving Shutter
L Translucent Violet Shutter Blade
M Film Take-up Pulley
N Eccentric Shaft Balance Wheel
O Pneumatic Light Cut-off Piston Valve
P Piston Valve Air Pressure Adjustment
Q Swivel Base Clamp Screws
R Indiarubber Connecting Tube
S Revolving Shutter Spindle
T Vulcanite Upper Film Guide Roller
U Upper Sprocket Drum
V Handle for turning Mechanism
W Film Trap Light Aperture

DETAILED PORTIONS OF BIOSCOPE MECHANISM.

A Main Film Trap Plate and Guide Rails
B Film Trap Gate with Springs
C The Bow Pressure Springs
D The "Hump" which prevents Film Buckling
E Light Cut-off Valve
F Pneumatic Light Cut-off
G Bow Spring Screws
H Eccentric Cam or Dog Movement (Patented)
I Registration Adjustment Screw
J Sight Guard to Lens Support
K Adjustable Lens Mount Holder
L Lens Mount with Rack and Pinion
M Upper Sprocket Drum
N Lower Sprocket Drum with Handle
O Indiarubber Tubing for Light Cut-off

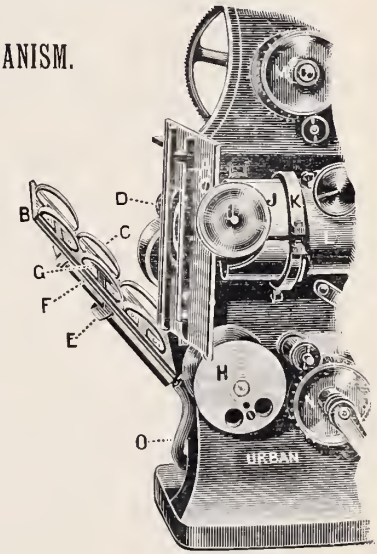


Figure 2.

The "Urban" Projector is the most perfect . . . . . Animated Picture Apparatus on the Market.

NOTICE.—All Articles included with the following Bioscope Outfits, not desired, will be allowed for at 20 per cent. below their separate List Prices.

The "Urban" Bioscope Outfits:

A combined Bioscope and Optical Lantern Projector.

Outfit A Complete as below = **Price £37 10 0**

Code Word "BIODOTOS"

Outfit B = = = = = **Price £35 0 0**

With Bye-Pass, Gwyer Jet, and Special 1¼ inch Limes and Rubber Tubing instead of Electrical Equipment.

Code Word "BIOGENY

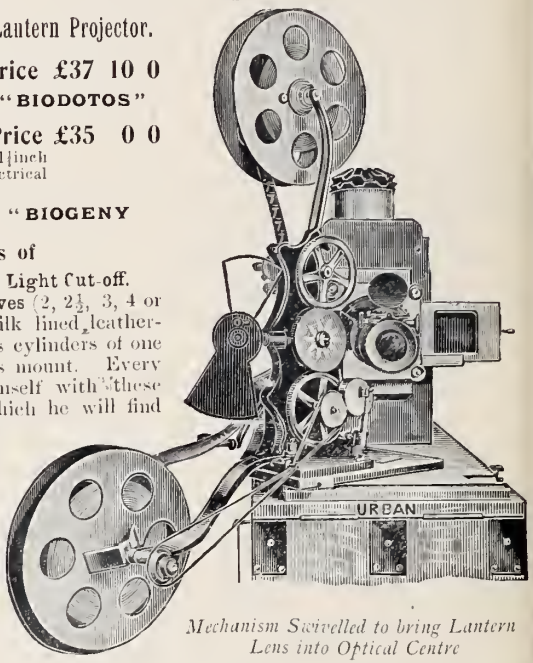
The OUTFIT consists of

"Urban" Bioscope with Automotic Light Cut-off.

One Set Special "Urban" Objectives (2, 2½, 3, 4 or 5 inch equivalent focus (in silk lined leather-covered case) mounted in brass cylinders of one diameter which slide into lens mount. Every exhibitor should provide himself with these different focus objectives, which he will find necessary for the various distances and sizes of pictures required.

One Highly-burnished Brass Lens Mount, with Rack and Pinion Adjustment.

Hand-polished Oak Base with Brass-plate Swivel Adjustment to allow the projection of ordinary lantern slides or announcements alternately with animated photographs.



Mechanism Swivelled to bring Lantern Lens into Optical Centre

Russian Iron (special size) Lantern with brass double stage front and cone, fitted for both 4 and 4½ inch condensers.

One 4-inch Double Convex and Meniscus Condenser in ventilating brass cell.

Series "W" Urban Electric Arc Lamp, complete (for alternating or direct electric current.)

Brass extension O G Lens Flange. Automatic Film Rewinding gear.

One Lantern Objective, fitted with Double Combination Achromotic Lenses, Rack, Pinion and Flasher, either focus desired (8, 9, 10, 11 or 12 inch).

Special Brass Alum or Glycerine Trough,

All Metal Double Slide Carrier and Opaque Light Cut-off.

Adjustable Rheostat (Krupin Wire Coils) for alternating and direct current, with fuse block and adjusting lever (50 amperes, aluminium frame).

Fifteen feet of Flexible Covered Wire (with Outfit B—12 feet India Rubber Tubing instead).

Twenty five Sets Special Carbons (with Outfit B—One dozen 1¼ inch Limes instead).

One Improved Rapid Film Winder (nickled), separately mounted.

One Bottle best Film Cement. One Rapid Film Mender (accurate guage).

Bottle Best Refined Oil and Zylonite Oil Can.

Three 10-inch Spun Brass Reels (capacity 1,000 feet each).

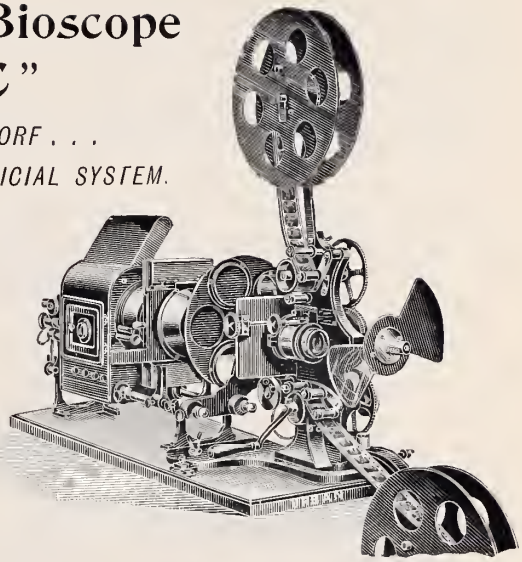
Combination Travelling Case and Exhibition Stand, fitted with removable supports, adjustable tilting top and drawer, iron bound and strongly made, fitted with handles and double locks and keys.

Note.—Outfit B is equipped with No. 2 Gwyer Jet (2000 candle power), the most powerful jet for cinematograph projections on the market.

The Urban Bioscope Outfit "C"

WITH THE URBAN-ELMENDORF . . .

. . . OPTICIAL SYSTEM.



This Outfit has many advantages over the former or usual system heretofore placed on the market.

Once Adjusted: Aways Adjusted.

The Outfit consisting of:—

URBAN BIOSCOPE (Latest Model) with **Automatic Light Cut-off**

One Set of Five Special Urban Cylindrical Lenses (2, 2½, 3, 4, and 5 focus) fitted in leather covered case

One Brass Lens Mount with Rack and Pinion adjustment, and **O.G. Flange**

One Automatic Film Rewinding Gear and Coiled Steel Belt

Three 10-inch Spun Brass Film Reels (capacity 1,000 feet each)

One Lantern Objective and Extension Tube (for Lantern Announcement Slides) any focus desired

Polished Oak Base Board with Metal Swivel and Adjustments

One Set (two) **Body Rods and Supports** with Screw Fittings

URBAN-ELMENDORF Electric Arc Lamp (see advantages described under "Arc Lamps")

NOTE.—This Lamp is built on a new principle and is suitable for direct current up to 20 amperes or for alternating current up to 60 amperes. By the arrangement of angle of carbons, the entire crater of light in point of upper carbon is utilised, thus increasing the candle power fully 40 per cent.

One Aluminium Rheostat (adjustable from 20 to 50 amperes)

25 pairs Carbons (state nature of electric current and amperes available)

Special Russian Iron Lantern with Ash Tray

One each 4 and 4½-inch **"Pill Box" Condensers** (Herschell Combination) **and Flange**

Brass Holder for Slide Carrier, Trough, Cone and Film Fender

All metal Double Slide Carrier and Light Cut-off

Metal Alum or Cooling Trough

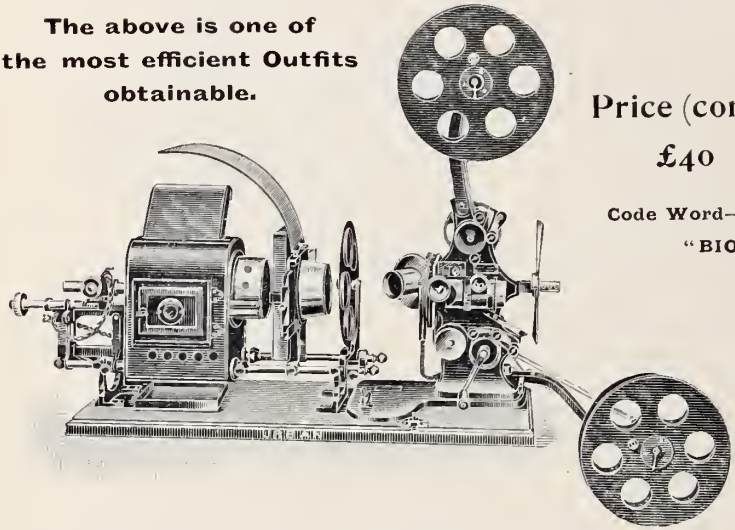
Spun Brass Light Cone

Tinting Disc and Adjustment (interchangable for 4 various colours as desired)

Metal Grill or Film Fender

Rapid Film Winder (separately mounted)
Rapid Film Mender and Bottle best Film Cement
One Bottle best Refined Oil and Oil Can
15 feet Flexible Covered Wire
Combination Travelling Case and Exhibition Stand fitted with Detachable Supports, Adjustable Tilting Top, Drawer, &c., strongly made, iron bound, and equipped with handles, double locks and keys

The above is one of the most efficient Outfits obtainable.



Price (complete)

£40 0 0

Code Word—
"BIOGNOSE."

Side view of Urban Bioscope with Urban-Elmendorf Optical System.

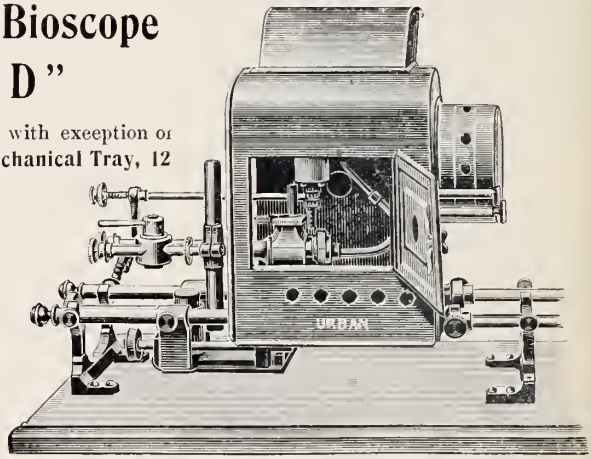
The Urban Bioscope Outfit "D"

Fitted as preceding Outfit with exception of **No. 2 Gwyer Jet with Mechanical Tray, 12 feet Indiarubber Tubing and One dozen Special 1¾-inch Limes,** instead Urban - Elmendorf Arc Lamp, Rheostat, Carbons and Wire.

Price, (complete)

£37 10 0

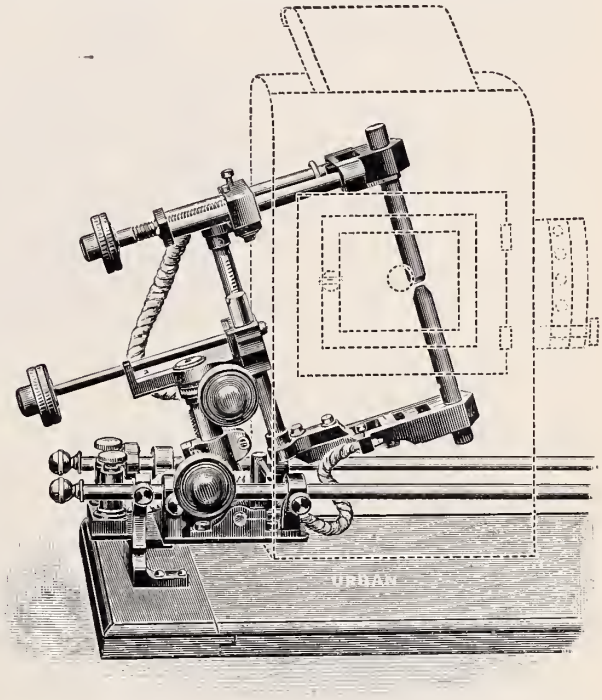
Code Word—
"BIOGRAFIA."



The U.-E. Optical Lantern with Gwyer Jet as supplied with Bioscope Outfit "D."

The "Perfection" Urban Bioscope Outfit.

This outfit is without doubt the most complete and efficient instrument on the world's Market. The Equipment consists as described under **Outfit "C"** with exception of Arc Lamp and Lantern. An **Urban Electric Arc Lamp** (Model "U"—suitable for the "U-E" Optical System) with **large size Lamp House,** has been especially designed, and will form a feature of this Outfit; it is suitable for either direct electric current to 80 amperes, or alternating current to 120 amperes.



Model "U" Arc Lamp as supplied with this Outfit

NOTE.—The Urban Model "U" Arc Lamp is only supplied with the "Perfection" Bioscope Outfit.

Price of "Perfection" Outfit Complete £45.

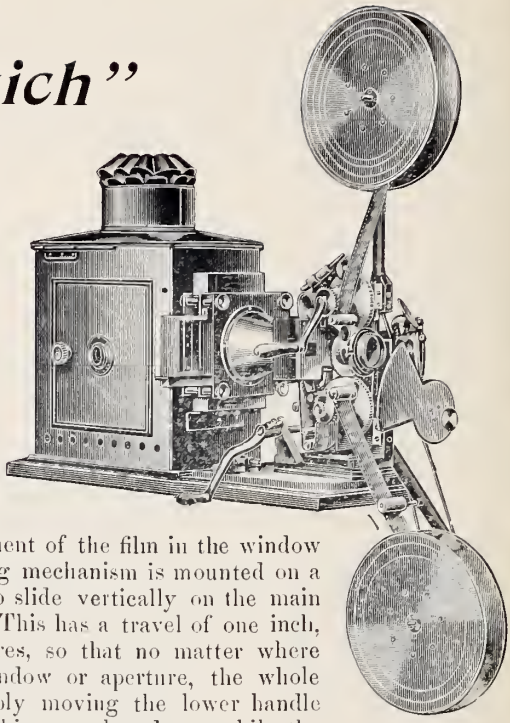
Code Word—"BIOLOGIC."

EXTRA.—The Limelight Equipment suitable for use with the "Perfection" Outfit, consisting of the **No. 2 Gwyer Jet and Mechanical Tray C** complete.

EXTRA—Price £3 10 0

THE

"Prestwich" Projector.



A "dog-movement" machine of good design, giving efficiency with little wear and tear to the films. The cam is so placed that the period of movement bears a very small ratio to the period of rest, and a very brilliant picture, free from flicker, is the result. A very special feature is the masking device. To obtain the adjustment of the film in the window or aperture, the film-actuating mechanism is mounted on a separate slide, and is caused to slide vertically on the main frame by a rack and pinion. This has a travel of one inch, which is equal to $1\frac{1}{3}$ pictures, so that no matter where the picture comes in the window or aperture, the whole adjustment is made by simply moving the lower handle shown in the illustration. This can be done while the machine is in motion. With this arrangement there is no need to shift the film on the sprocket, or to move the mask or lens, which remain in the correct optical centre, and the picture is always in the same position on the screen.

The film spools are held on the spindles by a novel spring clip which engages automatically by pushing the spools on the spindle. This is disengaged with a slight pressure of the finger when it is required to take the spool off. The end of the film is attached to the drum in a more convenient way than hitherto.

The sprocket rollers are held by a spring, and are arranged to remain in the open position when so placed. The rollers do not press on the film, there being a small space between the rollers and the sprockets. The face of the film does not come in contact with any rubbing surface.

The whole is constructed of the finest gun metal and steel, and is of the best workmanship and finish possible; all the spindles are accurately turned and of ample length to reduce wear to a minimum.

The "PRESTWICH" OUTFIT consists of **"No. 7" Projector with Objective, Two large Spools,** and **Automatic Winding Attachment** for long film or a series of films.

Automatic Light Cut-off (Pneumatic).

Best Quality Russian Iron Lantern, Brass double Stage Front

Swivel Base and Polished Mahogany Baseboard with Flange for carrying Lantern Lens for projecting Title Slides, etc.

Lantern Objective.

THE OUTFIT complete as above - £26 0 0

Code Word—"BIOMBO."

On Light.

TO THOSE ABOUT TO BECOME BIOSCOPISTS.

A powerful light is the prime condition in producing the best effect of animated pictures upon the screen. Owing to the scattered radient (or rays) of light derived from oil, acetylene, or spirit burners, their use is very unsuitable for lantern work, and absolutely useless for the cinematograph. The stronger the radient of light, the brighter and sharper the definition of animated pictures.

The various powers obtained from the different sources of light according to photometric tests are :—

4-wick Oil Lamp	80 to 100 c.p.
Acetylene Generators	100 to 250 c.p.
Oxygen with ordinary house gas used with blow-through jet...	300 to 500 c.p.
Oxygen gas compressed in cylinders and used for mixing jet	1,000 to 1,500 c.p.
Oxygen with an independent Ether Saturator of good capacity, and used with a high-power mixing jet	1,000 to 2,000 c.p.
The electric Arc light from	1,000 c.p upwards.

The best and most concentrated radient of light is derived from the electric arc, and most favourably from the arc of a direct current circuit, as it keeps the crater of the carbons in a more fixed position than if it were produced through an alternating current, which has a tendency to make the crater move round and so cause the luminous point of light to travel also, necessitating frequent adjustment,

At various places of public entertainment it is not uncommon for some operators to use a most powerful current through hand-feed arc lamps, taking as much as 50 to 100 amperes for throwing a light at a great distance, and from 20 to 40 feet in diameter upon the screen.

Electric Light and its Management for Projecting Purposes.

In houses where the electric light is laid on, it is a simple matter to obtain the electric current for the arc light. In most cases, it is best to call in the local electrician to examine the wiring and see whether the same is heavy enough to carry the amount of current required. If it is not, two wires should be joined somewhere near the main and brought in separate to the locality where the electric light would be used. This wire should be large enough to carry at least 25 amperes.

A Rheostat or resistance is necessary in order to reduce the current to the desired amperage. When the current is 100 or 200 volts, our special Kruppin wire resistance as illustrated in this catalogue is most convenient, giving from 20 to 50 amperes by means of the adjustable sliding switch. When the voltage of the current is 200 volts, the resistance should be doubly as large in wire coils, and when purchasing a resistance, it should be distinctly mentioned whether it is for a 100 or 200 volt circuit. Many corporations have a 230 voltage, which is less favourable for reducing the current. A transformer or coil is recommended to be inserted in the circuit with the resistance. This answers the purpose of reducing the current from 230 volts to 70 or 100 volts, and thus making the current less unpleasant should a shock be met with. The size of the resistance necessary would be practically the same whether for alternating or direct current.

If it is alternating current, the carbons should be of equal diameter, and set in a vertical position. The most convenient size is about 16 or 18 millimeters. When the installation consists of a direct current, two carbons should be employed of different diameter, and set at an angle of 30 degrees. The best size for the carbons in this case is 13 milimeters for the lower one and 16 millimeters for the upper. The reason why uneven carbons are employed is that the negative pole will consume the carbon quicker than the positive, and by using uneven carbons, this difference of consumption is equalized. For increased amperage proportionately larger sizes of carbon become essential.

A wall switch or plug should be fixed up, containing a safety fuse in porcelain mountings as well as two terminals as shown by illustration. It is recommended that from this switch board flexible wire of best insulation should be used, of dimensions to carry 20 to 30 amperes with ease.

Before joining up to the switch board, (1) make your connections at the arc lamp setting both the carbons apart, (2) insert the necessary resistance in accordance with the instructions given on the resistance, (3) join up the two wires to the switch board near the wall, (4) turn on the switch, (5) to create an arc light, turn the round milled head of the two carbon slides sharply to the left and back again to the right, by this means the carbons are brought into contact and separated again, thus creating the arc.

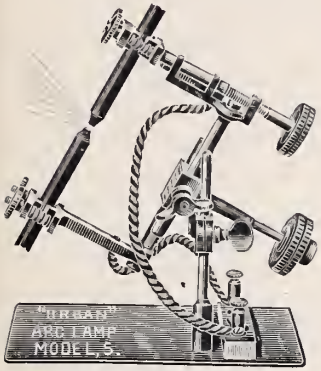
The most convenient arc lamp is the hand feed one, as it obviates any complication or liability to get out of order. The construction is so simple that it suggests itself, and the regulating is performed by a mere turn of the screw at intervals, according to the distance of the carbons from another. Another advantage arising from the use of the hand feed lamp is that at the time of projecting a more powerful current can be used to get the best effect, and when not in use the current can be reduced. This cannot be done with an automatically fed arc lamp. The Urban arc lamp meets every requirement of the operator and is simplicity itself. Through its universal adjustment the light can be centred in a few seconds.

After using the arc lamp the greatest care must be taken to switch off at the wall before disconnecting or removing any parts of the apparatus.

Electric light is, however, still unobtainable in some places. The only substitute for electric light has up to the present been found in the oxy-hydrogen light. Oxygen mixed with hydrogen will yield the most powerful light next to the electric.

THE "URBAN" ELECTRIC ARC LAMP.

"Simplicity, Efficiency, Perfection."



Urban Lamp Model "S."

The Electrical Arc Lamp for Optical Projection, invented by Mr. C. Urban, has stood the test for many years, having established a reputation for itself strictly through its merits, it being acknowleged by lanternists and electricians alike, to be the most efficient and best hand fed Arc Lamp that has yet been produced. Possibly it owes this distinction to one fact; that it is the outcome of practical experience of a bioscopist and electrician. It was designed therefore purely from the Cinematographist's point of view, and is a thoroughly practical instrument in every way.

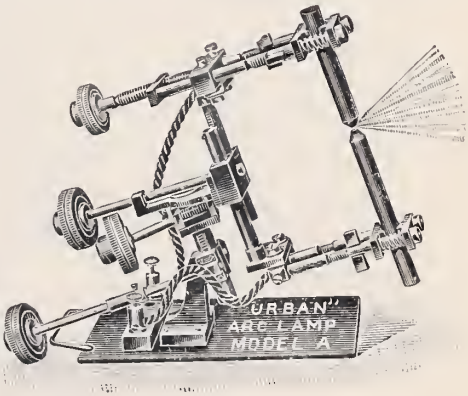
The Lamp is of the "hand feed" variety, for experience has shown that it is by far the more preferable for Lantern or Cinematograph work. The attention required by a good hand regulator is so little as to add practically nothing to the operator's duties; certainly not so much as a lime light exacts. An automatic regulator, on the other hand, is very liable to derangement, especially when carried from place to place, and when once out of order only an experienced electrician can humour it back again into a due sense of its duties and responsibilities.

In general principle the Lamp is simplicity itself, for it consists merely of two carbon holders, supported at the ends of a pair of racked guide rods actuated by one pinion between them. The pinion is not operated directly, but by means of a worm-wheel gear, which gives to the carbon-holders the peculiar motion characteristic of this Lamp. The slow motion ensures great steadiness of the light. (The Lamp is constructed to carry carbon rods of equal length, but of such relative diameter as to burn at exactly equal rates, and this arrangement is found to yield the steadiest and most efficient light).

Special provision is made in the upper carbon holders by means of which the positive carbon may be set a certain distance behind the negative, so that the "crater" forms towards the front, and all the light is projected through the lenses. This necessary adjustment may be accurately made while the Lamp is actually burning, and the effect on the screen duly observed, and re-adjustments may, with equal facility, be made from time to time if any inequality in the carbon rods render them necessary.

Every necessary movement is mechanically provided for in this Lamp, by which the light centre may be raised or lowered or shifted from side to side to accurately centre it in the optical axis of the lens system, and to keep it there should inaccuracies in the carbons cause it to slightly alter its position. Every possible requirement of the lanternist has been anticipated and provided for It will carry carbons of various sizes to 30 m/m, and is applicable to the alternating current as well as to the continuous.

As the upper and lower carbon holding arm are insulated with mica at the arm junction block, to which the electrical connection is made direct, no other portion of the Lamp is charged with the current and can be handled freely without the least danger to the operator.

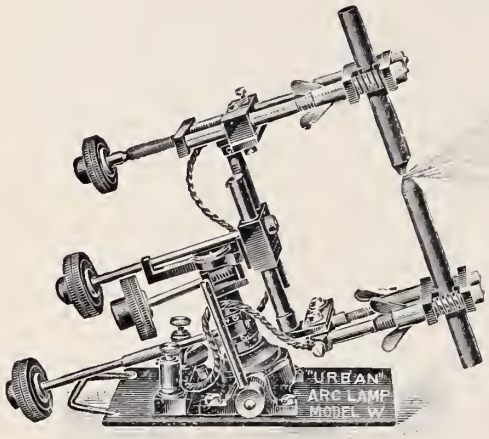


Urban Lamp Model "A."

The Carbon Clamp Screws operate on the projecting arm rods **back of the Carbons,** and therefore remain practically cool and are not liable to be burned and corroded as in the case of Arc Lamps with Carbon Clamp screws on front of arm rods.

These lamps are noted for their excellent workmanship and high finish.

SPECIAL FEATURES OF THE . . . URBAN ARC LAMP.



Model "W"—Angle for Direct Current.

An improved slow - feeding movement ensuring perfect steadiness of the light.

A fine Adjustment for the backward displacement of the positive carbon.

A rapid movement for separating the Carbon holders when re-trimming, etc.

A universal Centering Movement combining in the one instrument all the advantages (without the disadvantages) of a separate centering table

Great Portability, enabling the smaller sized lamps to be used in all ordinary lime-light lanterns

Special Adaptability for use with widely varying currents and voltages, either alternating or direct.

Being neither automatic nor semi-automatic, it is **entirely under the control of the Operator**, giving a continuous and steady light.

Durability and first-class workmanship at a moderate price.

Immense Current Capacity (in the larger sizes) without risk of over-heating.

. . . PRICES . . .

URBAN ARC LAMP, MODEL "S" tested for use on direct current to 20 amperes; alternating current to 35 amperes. This type lamp is used for optical slide projection, amateur Cinematographs and stage lighting. Will fit any ordinary optical lantern.

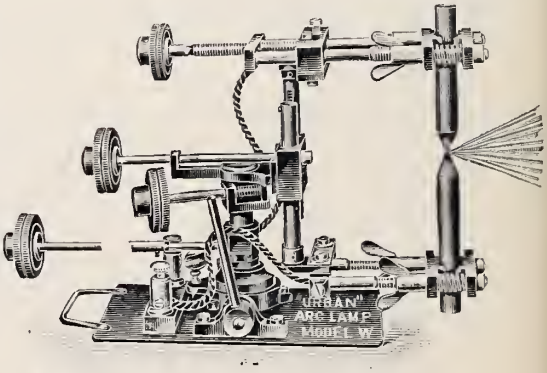
Price £2 2s.

URBAN ARC LAMP, MODEL "A." This type embodies all necessary adjustments, and is the most practical lamp for lanternists and cinematographers using direct current to 30 amperes; alternating current to 50 amperes. Will fit any ordinary optical lantern.

Price £3 5s.

URBAN ARC LAMP, MODEL "W." The popular Arc Lamp for cinematographers and all projecting or lighting purposes where heavy currents are utilized. Tested for use with direct current to 50 amperes, and 70 amperes alternating current. (This is the type lamp supplied with Urban Bioscope Outfit "A"

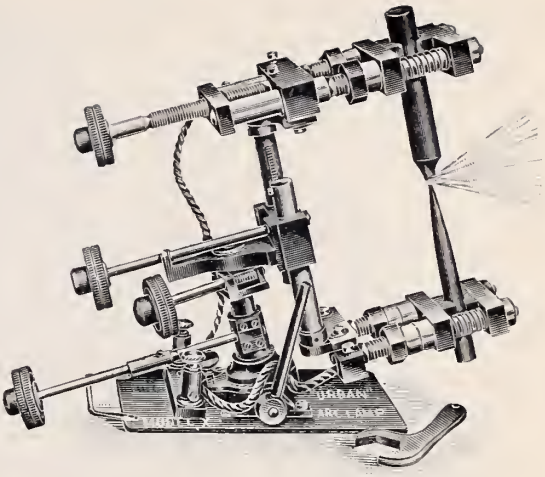
Price £4.



Model "W"—Position for Alternating Current.

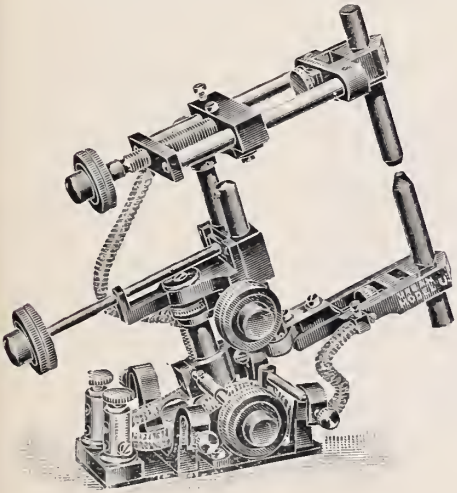
URBAN ARC LAMP, MODEL "X." A specially heavy-built lamp for exceptional electric currents. Guaranteed for direct current up to 100 amperes, alternating to 120 amperes (this style lamp is used for the Bioscope exhibits by the Alhambra and Palace Theatres, London thus accounting for the brilliancy of the large sized pictures on screen.

Price (with wrench) **£5 10s.**



Urban Arc Lamp, Model "X."

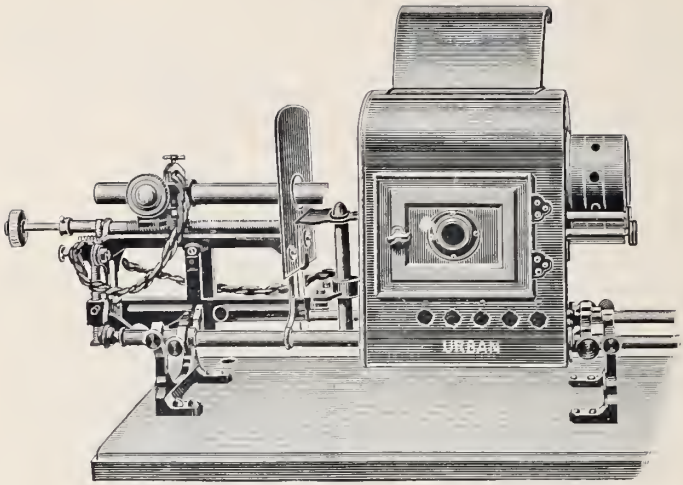
URBAN ARC LAMP, MODEL "U." A specially designed type of the most modified design to be used only with the Urban-Elmendorf Optical systems. This is perhaps the most perfect tyye of hand-feed Arc Lamp, into the construction of of which, many improvements enter. It is built heavier than Model "W," although lighter than Model "X." Suitable for use on direct current up to 80 amperes.



The Urban Arc Lamp, 'U," as supplied with "Perfection" Outfit.

THIS TYPE IS NOT MADE FOR ORDINARY LANTERNS and is only supplied with the "Perfection" Bioscope Outfit . . . .

PRICE £6.

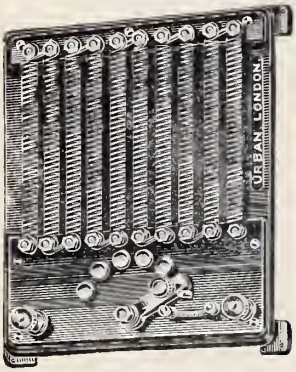


The Urban-Elmendorf Electric Arc Lamp as supplied with Bioscope Outfit "C." . . .

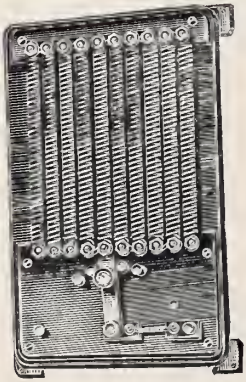
The URBAN-ELMENDORF ARC LAMP. This lamp differs from our other types inasmuch as the arrangement of the carbons (see illustration Urban Bioscope Outfit "C") lends itself to the production of a perfectly white light on screen of greater intensity, the arc being produced from the carbons at right angles, thus getting the full benefit of the crater formed on point of the top carbon, which results in greater efficiency of candle-power with less amperage of current **This Lamp is especially recommended for use with alternating current to 60 amperes,** but will not produce the best of results with direct current of greater amperage than 20.

ONLY SUPPLIED WITH THE URBAN ELMENDORF OPTICAL SYSTEM.

Price = = £4 0 0



No. C. 34.



No. C. 33.

"URBAN" ADJUSTABLE ARC-LAMP RESISTANCES.

For regulating Current for Arc Lamps in Lanterns, Projectors or Cinematographs, producing Stage Effects, Dynamo Regulating and Testing.

The Circular Switch Pattern.

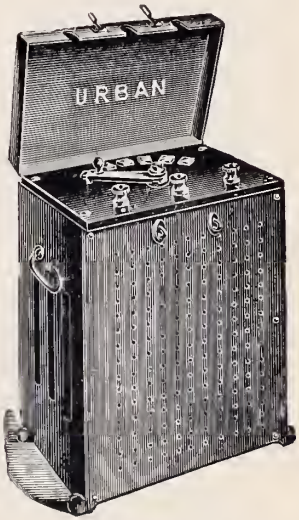
Iron and Aluminium Frames

A Rheostat, or Electrical Resistance, is a necessary adjunct of the outfit of a lanternist who depends for his light upon electricity, for the electric current must be controlled in its flow through the lamp, or it would become utterly unmanageable. For the

lanternist who moves from place to place, and consequently encounters electric supply systems of varying voltages the resistance should be variable, in order to reduce the voltage and adjust it to exactly the required extent. Further than that, it is found of great advantage to be able to control the intensity of the light to suit the particular work which the lantern or cinematograph is called upon to perform. The Rheostat under consideration has been specially designed for the use of lanternists, and is particularly light and portable, while combining in the one instrument all the advantages which can usually only be secured by means of various accessories. In this instrument the current resisting wire, which converts the surplus voltage into heat, is strung in a number of spirals from end to end of a light iron frame.

The lugs to which these wires are attached are mounted on slate insulators at top and bottom, and are connected with the contact "buttons" by strips of heavy copper. The mere movement of the switch over this contact varies the length of wire through which the current must pass on its way to the lamp, and, consequently, alters the voltage and varies the intensity of the light according to the operator's wishes. The arrangement of these wires is such that cooling currents of air circulate freely between and around them, so that the instrument never becomes unduly heated. The regulating lever acts as a switch for cutting off the current, and there is fitted also a "cut-out" for the insertion of a fuse. It is a light and thoroughly well-made Rheostat, and is a wonderfully convenient instrument for the purposes for which it was designed.

250 VOLT RHEOSTAT.—A recent type of an efficent Rheostat designed especially for the cinematograph exhibitor who requires a reliable resistance coil to suit all currents and voltages (from 50 to 200 volts direct current to 70 amperes, and from 50 to 250 volts alternating current to 100 amperes. Built of Kruppine wire coils, mounted on a square upright iron ventilating frame with insulated slate top, copper contact lugs and brass lever adjustment with metal hinged cover to set and lock over top when travelling or not in use.



250 Volt. Rheostat.

SPECIFICATION.

Strong iron frame, fitted with enamelled slate slabs. Spirals of special alloy, which does not become brittle, spaced apart to prevent accidental short-circuiting, and of ample section to avoid the overheating which commonly occurs in cheaply-made resistances. Pattern **C** has 20, and **D** 28 spirals, connected two in parallel. The switch is substantial, and fitted with adjustment to take up wear, and has six contacts in **C**, and eight in **D**, and an "off" position; fuse-terminals are provided. The iron frames are stove-enamelled and picked out in gold, the aluminium pattern being left bright. Lugs are drilled for screwing to wall.

STOCK PATTERNS.

C, for any Supply Circuit from 60 to 100 volts.

Ampères.	Resistance.	Iron frame.				Aluminium.			
		List No.	Price.			List No.	Price.		
			£	s.	d.		£	s.	d.
8 to 15	1·2 to 6 ohms.	21	2	5	0	31	2	10	0
16 ,, 35	.6 ,, 3 ,,	22	2	10	0	32	2	15	0
25 ,, 45	·36 ,, 1.8 ,,	23	3	0	0	33	3	5	0
36 ,, 65	·24 ,, 1·5 ,,	24	3	5	0	34	3	10	0

Overall Sizes, 18 by 15 by 5 inches.
Approximate Weights: Iron Frame, 19 to 25 lbs.; Aluminium Frame, 14 to 20 lbs.

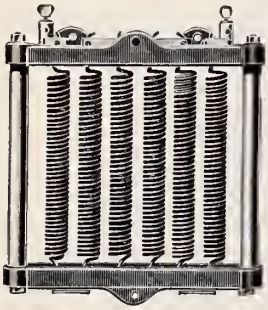
D, for any Supply Circuit up to 220 volts.

Ampères.	Resistance.	Iron Frame.		Aluminium.	
		List No.	Price.	List No.	Price.
			£ s. d.		£ s. d.
8 to 15	3 to 20 ohms.	41	3 15 0	51	4 0 0
16 „ 35	1·4 „ 10 „	42	4 10 0	52	4 15 0
25 „ 45	·9 „ 6 „	43	5 0 0	53	5 5 0
35 „ 65	·4 „ 3 „	44	6 15 0	54	7 5 0

Overall Sizes, 22 by 28 by 5 inches.

Approximate Weights: Iron frame, 30 to 58 lbs.; Aluminium Frame, 23 to 50 lbs.

Special Resistance to order to any requirements. Frames re-wired with the above special wire at short notice.



PORTABLE ARC LAMP RESISTERS.

Specially designed for Lanternists and Cinematographist Exhibitors, to meet the need for a Resistance which will not overheat or break.

Made in two patterns:—A, for 100 or 110-volt Supply, B, for joining in Series with A for use on 200 or 220 volts, thus obviating the frequent carrying of unnecessary weight. To hang on wall or stand on floor, singly or bolted together.

SPECIFICATION.

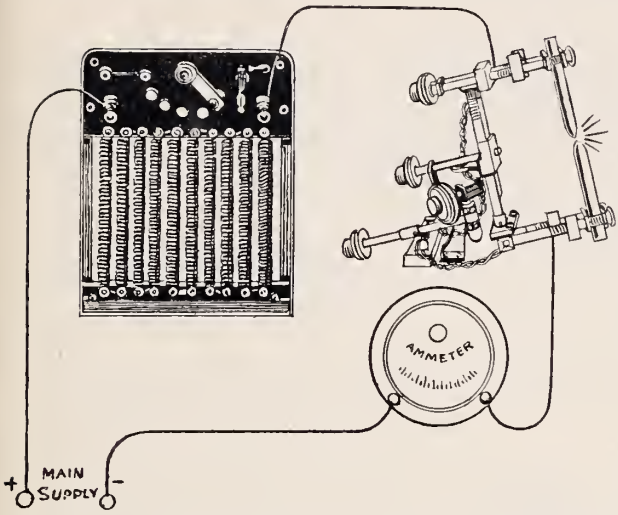
Coils wound with a special alloy which does not become brittle, the spirals having ample dimensions, and not liable to short-circuit. Slates enamelled, and bedded in box-castings to prevent accidental breakage; rigid polished brass frame, and brass connectors bronzed, polished, and engraved with current capacity. The whole well-finished and of handsome appearance, solidly constructed for hard wear.

STOCK PATTERNS.

A.—For 100 Volt supply.			B.—To be added to A for 200 volts.		
List No.	To carry	Prices.	List No.	To carry	Prices.
		£ s. d.			£ s. d.
1	7 amps.	1 10 0	11	7 amps.	2 5 0
2	10 „	1 10 0	12	10 „	2 5 0
3	15 „	1 10 0	13	15 „	2 7 6
4	20 „	1 12 6	14	20 „	2 10 0
5	25 „	1 12 6	15	25 „	2 10 0
6	30 „	1 15 0	16	30 „	2 12 6
7	40 „	1 17 6	17	40 „	2 15 0
Overall Sizes, 10 by 2 by 12 inches. Weight, 7 to 10 lbs. Absorbing 50 volts.			Overall Sizes, 10 by 3 by 12 inches. Weight, 9½ to 14 lbs. Absorbing 100 volts.		

Other sizes to order. Perforated Metal Shields for either size, 5s. extra.

Diagram of Connections.



The above cut represents the way to connect the Arc Lamp, Resistance, etc., to the main supply of electricity in the Hall. The *positive* wire or *lead* is connected to the upper carbon of the lamp, and the negative to the lower. A Resistance must be inserted in the circuit to check the flow of the current, which would otherwise be too great. One of the leads to the lamp is therefore broken, and the two loose ends inserted in the two terminals of the Resistance. An ammeter should be similarly inserted to measure the quantity of current passing through the lamp. Less Resistance gives more current and brighter light Higher voltages (of the supply main) require more resistence. The positive (plus upper) carbon burns away at twice the rate of the negative (minus), and should therefore be considerably thicker, and it should be *cored* to keep the light steady. In the case of ALTERNATING current, both leads are alike and may be connected up indiscriminately, and the carbons should be of equal size and both cored.

SPECIAL AMMETER

SMALL SIZE CENTRAL STATION TYPE.

For showing at a glance the current in ampères passing through the lamp at any moment. This instrument shows in an instant whether the lamp requires "feeding," and is in various ways a great boon to the operator· It is beautifully made, and is absolutely accurate. 5-inch dial. Any desired reading may be had. The following scales are kept in stock:

PRICE.

10 to 20	AMPERES	..	...	...	...	2	4	0
10 to 50	„	...	...	...	...	2	6	0
20 to 100	„	...	...	...	...	2	7	6

NOTE.—Ammeters must be connected *in series*, so that the main current passes *through* the ammeter on its way to the lamp (see diagram). Our special instruments differ from others in being equally adapted for either alternating or continuous current.

FLEXIBLE WIRE.

Cotton and Indiarubber Covered, to carry up to 30 amperes.

Price, per Yard, 2s.

FINEST GRADE ELECTRIC LIGHT CARBONS.

For "URBAN" or other Projection Arc Lamps.

There are few things of greater importance than the quality of the carbon rods used in Arc Lamps for projection purposes, especially where such immense currents are used as it is customary to employ in modern cinematograph work. We have specially made for us by the best firm of carbon makers, and we keep always in stock, the following sizes of carbon rods. The arc of various lengths, from 5 inches, and each rod is nicely pointed ready for use. They will be found to give a beautifully steady and silent light, without spluttering or shifting of the arc.

FOR CONTINUOUS CURRENT.—

5-inch lengths, pointed end (in packages of 25 Carbons each).

10 to 15	Ampères	(10 m/m. solid and 13 m/m. cored)	per 25 pairs	... ...	3s. 9d.
15 to 25	,,	(12 ,, ,, 16 ,, ,,	,, ,,	... ...	4s. 6d.
25 to 35	,,	(13 ,, ,, 18 ,, ,,	,, ,,	... ..	5s. 6d.
30 to 45	,,	(14 ,, ,, 20 ,, ,,	,, ,,	... ...	7s. 6d.

6-inch Lengths Cored Carbon pointed, Solid Carbon tapered to fine point.

40 to 50	Ampères	(16 m/m. solid and 22 m/m. cored)	per 25 pairs	... ...	10s. 0d.
50 to 70	,,	(18 ,, ,, 25 ,, ,,	,, ,,	... ...	15s. 0d.

9-inch Length for Cored Carbon (top) and 5-inch length for Solid Carbon (bottom).

(These are the most economical lengths for use with the "Urban-Elmendorf" Electric Arc Lamp).

10 to 20	Ampères	(12 m/m. solid and 16 m/m. cored)	per 25 pairs	... ...	7s. 6d.

FOR ALTERNATING CURRENT.—

5-inch Lengths, with one end pointed.

20 to 30	Ampères	(13 m/m cored)	per 25 pairs	... ...	4s. 6d.
30 to 45	,,	(16 ,, ,,	,,	... ...	5s. 6d.
35 to 50	,,	(18 ,, ,,	,,	... ...	7s. 0d.
50 to 60	,,	(20 ,, ,,	,,	... ...	8s. 6d.

6-inch Length.

60 to 75	Ampères	(22 m/m cored)	per 25 pairs	... .	10s. 0d.
80 to 100	,,	(25 ,, ,,	,,	... ...	12s. 6d.

9-inch Lengths for top and 5-inch Lengths for bottom Carbon.

(These are the most economical lengths for use with "Urban-Elmendorf" Electric Arc Lamp).

30 to 40	Amperes	(16 m/m cored)	per 25 pairs	... ...	9s. 0d.
40 to 50	,,	(18 ,, ,,	,,	... ...	12s. 0d.
50 to 60	,,	(20 ,, ,,	,,	... ...	15s. 0d.
60 to 70	,,	(22 ,, ,,	,,	... ...	17s. 6d.

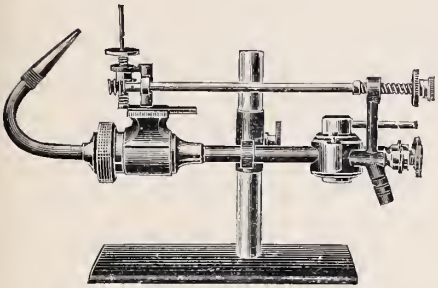
IMPORTANT. There are many qualities of Carbons.

Do not confuse our prices with those quoted and supplied by many of our Competitors on an inferior grade.

You want the Finest Grade Carbon obtainable in order to produce **a brilliant and steady Light** for Cinematograph Projections.

The above quotations are **based** on the **very finest quality Carbons** of the famous **"Conradi" and "Sieman" Manufacture.**

"Gwyer" Limelight Jet.



"Gwyer" No. 2. Best Jet for Bioscope projections.

We claim for the "Gwyer" Jet the following advantages:—

1.—A light of great brilliancy and whiteness, of more than 2,000 candle-power, a light not hitherto produced by any other jet.

2.—Greater steadiness and ease of manipulation.

3.—Perfect silence of combustion at the highest power.

4.—Extreme economy. The "Gwyer" Jet will work satisfactorily with an oxygen consumption, varying from 2 cubic feet per hour to 10 cubic feet.

Approximately giving a light of 2,000 candle power. This Jet is designed for Cinematograph Lanterns, and for use with condensers of short focus. The standard pattern is provided with cut-off tap and screw adjustment valves. The body of the Jet is made in two pieces only, so that the risk of leakage is reduced to a minimum.

The screw valves are now cast in one piece with the back portion of the Jet, so that there is no risk of the valves becoming unscrewed. No solder is necessary, so that should the jet become hot, it will not part.

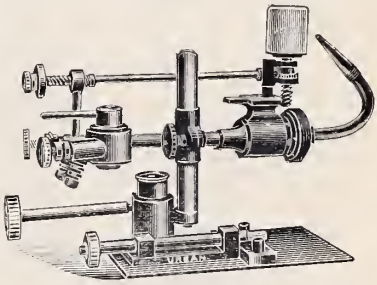
A cut-off tap is provided, which reduces the gases in succession, leaving only a small hydrogen byepass flame.

This is a great convenience if the light is not required during an interval in a lecture.

As the position of the valve screws is not altered, the light can be at once obtained without adjusting the mixture.

This Jet is sent out fitted with a $\frac{1}{16}$in. bore nipple.

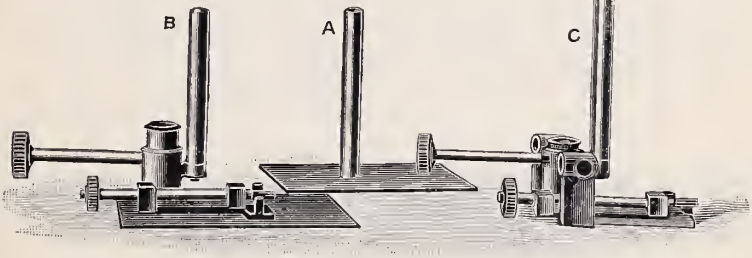
A lime $1\frac{1}{4}$in. diameter is the best size to use to obtain a powerful light.



"Gwyer" Jet with Mechanical Tray.

All the "Gwyer" Jets are now sent out with the improved clips and trays. These trays can be easily cut to fit any lantern. The advantage of our tray is the reduction of vibration through its greater stability.

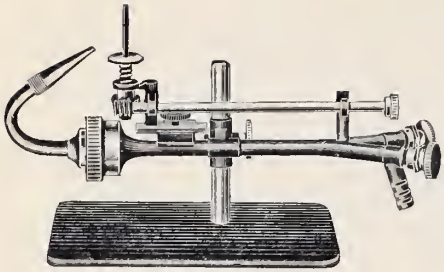
PRICE—"Gwyer" No. 2 Jet (without tray) - - **£2 10s. 0d.**



Mechanical Jet Tray.

The pillar to which the lamp or jet is clamped has both vertical and horizontal movement by means of the thumbscrews This Tray offers great advantages over the older style, and with its aid the necessary mechanical adjustments of the light are effected quietly, accurately, and with the minimum of trouble.

A ...	**ORDINARY TRAY** with heavy pillar (fit any Lantern)	**PRICE 2s.**
B ...	**MECHANICAL TRAY** (fit any Lantern)	**" 18s.**
C ...	" " for U.-E. Optical System	**£1 1s. 0d.**



Gwyer Jet No. 5.

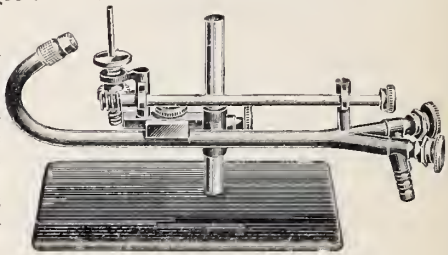
The No. 5 Gwyer Jet is designed to supply a want for a less expensive jet, giving the powerful white light characteristic of these jets.

The light produced is greater than any other jet, except those previously described. It is fitted with screw adjustment valves, and is made on the same plan as the more expensive, the mixing chamber and valves being cast in one piece. The light given will be found approximately equal to 1500 candles.

Price (with Tray) - - **£1 1s.**

It is often convenient to take the supply of hydrogen from the house gas supply. For this, there are many designs of jets in use, but all are extravagant in oxygen, while the best light obtainable is far below that given by two cylinders or a saturator and an oxygen cylinder.

We have been for years experimenting with a view to getting over these defects, and have succeeded in making a better light than hitherto has been obtained, with less waste of oxygen, but the light is still inferior to the jets previously supplied.



Gwyer Jet No. 7 for use with House Gas

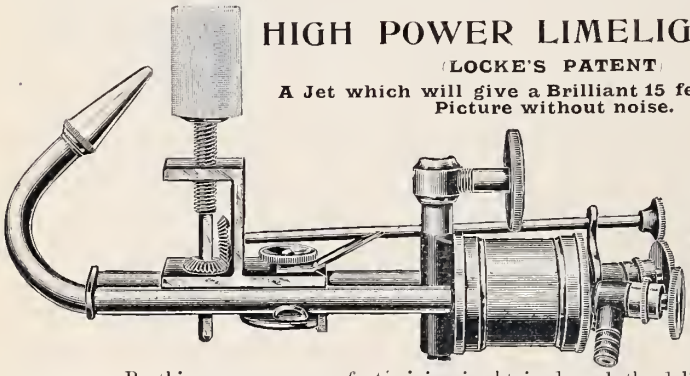
The No. 7 Low Pressure Jet will be found a very satisfactory jet for those who wish to economise in cost of apparatus and do not require a very powerful light.

This jet is silent and will work with a lower pressure of coal gas than any other jet of this type. **Price** (fitted with Tray) **£1 1s.** With Cut-off **£1 7s. 6d.**

HIGH POWER LIMELIGHT JET.

(LOCKE'S PATENT)

A Jet which will give a Brilliant 15 feet Animated Picture without noise.



The special feature of this jet is a mixing chamber of new design, which is placed next to the inlet valves and connected to a long delivery tube, through which the mixed gases pass. By this means, very perfect mixing is obtained, and the delivery tube being bent to an easy curve, there is no obstruction to the smooth flow of the gases. The Jet is so designed as to be perfectly balanced and not liable to vibrate by the movement of any projector, thus ensuring exceptional steadiness in the pictures. An extra strong pillar with clip for the Jet is also supplied when required, for use in animated picture projectors. Each Jet is carefully tested and finally adjusted by the inventor, who will give a certificate as to its candle power and performance in use.

LOCKE JET, complete with screw down valves, for lantern	**£1 10 0**
BRASS TRAY with massive steel pillar	**0 2 0**
STRONG CLIP for attaching to Jet pillar, with horizontal and vertical adjustment	**0 2 6**
B" MECHANICAL TRAY with all adjustments	**0 18 0**

PRACTICAL INSTRUCTION IN THE MANAGEMENT OF LIME-LIGHT JETS.

OXY-HYDROGEN LIGHT or limelight is produced by heating the surface of a piece of lime to a white heat by means of a flame produced by the combustion of hydrogen and oxygen. The hydrogen is supplied in several ways, and pure hydrogen is rarely used. The most general form is that of coal gas compressed in cylinders.

Another substitute for pure hydrogen that is rapidly becoming popular is obtained by passing oxygen through ether or gasoline.

Coal gas can also be used without compressing, and taken direct from the ordinary gas supply pipes.

When compressed gas is used, an automatic regulator is attached to the cylinder, in order to reduce the pressure, or a valve with a fine adjustment screw answers the same purpose, but in a much less perfect manner. Oxygen is generatlly now obtained from cylinders in the same way as coal gas. If coal gas and oxygen are mixed in certain proportions an explosion takes place if ignited. Neither coal gas or oxygen will explode if unmixed, or if there is an excess of either oxygen or coal gas beyond the explosive proportion. Should this mixture occur with our apparatus, the result can only be a startling detonation, and no danger can be experienced.

To prevent any risk of startling an audience, the operator has only to see that the proportion of coal gas is too large to allow an explosive mixture to be formed.

If the operator keeps this explanation in mind, he will be able to manage a jet with the greatest certainty.

When the oxygen and coal gas are supplied from two cylinders, the burner used is called a mixed jet. Thish as a chamber into which two gases are passed for mixing, before being passed out at the nipple where they are burnt.

The temperature of the flame varies considerably with the kind of jet used. Any disturbance of the gases in their passage causes a reduction in the temperature of the flame.

It is very essential, therefore, that the greatest care is taken in the construction of the jet and in its design.

To set up the apparatus the hydrogen cylinder is connected to the left-hand valve or tap of the jet, and the oxygen to the right. Both the valves of the jet should be kept shut till the cylinder valves are opened. To light up, open the hydrogen valve of the jet and allow the gas to blow through for a second before applying a light.

Then turn on a little oxygen till the hydrogen flame disappears, and the lime is at a state of white incandescence. Then more hydrogen can be turned on, and a further supply of oxygen. This operation may be continued until the flame slightly roars. When this effect is produced, slightly reduce the oxygen, and then the hydrogen, until the flame is silent.

A little experimenting with the proportion of the gases will soon enable the operator to get the mixture that will produce the hottest flame.

All parts of the flame are not equally hot; you must therefore adjust your lime to bring it into the hottest part of the flame.

Attend carefully to the distance of the lime from the nipple of the jet, and do not forget thas the more gas you turn on the greater the distance must be between the lime and the nipple, or you will get a black spot on centre of lime instead of a bright one. This is done after you have adjusted your taps by working lime backwards and forwards until you have the light at its best. Roughly speaking, for a low pressure about $\frac{1}{8}$ inch will not be far off, gradually increasing the distance to $\frac{3}{8}$ or $\frac{1}{2}$ inch, as you open jet taps more and more to increase the light.

For the most powerful light, rack lime up until jet plays almost upon the bottom of the lime cylinder, which should be rendered incandescent right up to the top; and where it is imperative to maintain light for a long time at the utmost power, it will be preferable to move the lime with the tongs and invert it, rather than lower the level very much, so that no portion of its incandescent spot may be sacrificed.

For the greatest light use large limes of medium hardness, but when only a moderate light with extreme economy of gas is required, it will be far better to use a medium size lime: very large hard limes do not yield such a rich light with a very low pressure of gas as a moderately hard medium size lime. The limes must be turned frequently when used with full pressure of gas, and when working the jet at its utmost power. The smaller the bore of the nipple, the quicker the pitting of the lime.

Do not forget to rime out the hole in the lime until it will drop easily upon the pin; if the limes are forced down slightly upon the jet pin the expansion of the pin when heated must crack or burst the lime.

If the jet becomes unduly hot, combustion is probably taking place inside the mixing chamber or the tubes of the jet. This is generally caused through a leak in the jet, or the tubes leading to the jet.

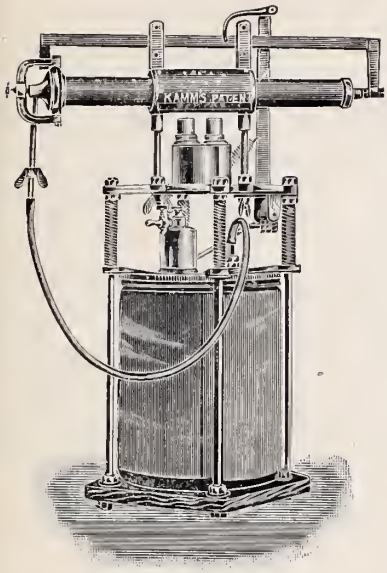
Keep the nipple of the jet clean. If you find the flame roars when only a little gas is being used, it is probably due to some foreign substance getting into the bore of the nipple.

There is danger of melting the end of the nipple if it is allowed to touch the lime. Platinum tips are sometimes inserted in the end of the nipples, but this arrangement reduces the efficiency. Unless the nipple is allowed to get too near the lime, it may be used any length of time without deterioration.

As oxygen has no smell, it may be easily wasted. Great care, therefore, must be taken in attaching the regulator and tubes. Test after attaching by means of a piece of brown paper made red hot, but not in flame. The incandescent portion will glow brightly if it comes in contact with escaping oxygen.

If after turning on more gas the light is unsatisfactory or even diminishes, the compressed coal gas is at fault and is coating the lime. If you have a Pendant Saturator, it may be charged and the coal gas passed through it. This will enable you to get the full amount of light. If you have not a saturator handy you can only reduce the pressure of gas and put on a new lime.

An excess of hydrogen is indicated by flame round the lime. Such a flame means excessive heating of the lantern, and should be avoided.



Kam's Oxygen Generator and Carburator have been invented with the object of providing **cinemotographers** and **lanternists** generally with the means of producing their **oxygen** and **hydrogen** as they require it. There are various kinds of apparatus in the market already, but they are unsuitable for several reasons for cinematograph work. It is well-known that the light required for this kind of work must be **more powerful** than for ordinary lantern projecting purposes, and should be from 1,000 to 2,000 candle power.

This power of light is more generally produced by weights placed upon the reservoir containing the generated oxygen gas. In many cases, some gallons of water are used to procure the necessary pressure, which is messy and inconvenient.

It will be clearly seen that this method has many disadvantages, especially when entertainments are given in friends' houses, or at a place of public entertainment, where it is difficult to procure the necessary weights.

Kamm's Generator has none of these disadvantages, as no weightis depended upon. By means of specially-constructed springs, a continual pressure, which can be varied from 100 to 200 lbs. is kept upon the gas. The weight is thus reduced to a minimum, and the apparatus—which does not weigh more than **35-lbs.**—may be stored in a comparatively small box. The usual water tank also, which is generally loaded with weights upon the container, is entirely discarded.

Kamm's Generator is a perfect machine, compact, and entirely reliable and automatic. The oxygen is made by heating cakes made of Chlorate of Potash and Oxide of Manganese, which is the most convenient method, as any quantity of the cakes may be made and stored away for future use. For cinematograph work, two pounds of these cakes are sufficient to produce a most powerful light lasting for one hour; and for ordinary lantern slides, only half this quantity is consumed by simply lighting one burner instead of two.

The following are some **advantages** of a **generator:—**

It is much cheaper than gas bought in cylinders.

There is no carriage to pay on the cylinders to and from, and the gas can be used to the very last inch.

Then again, if an operator living any distance from the oxygen works should run out of gas, he has to order it and wait for its arrival, whereas with his own generator he has the means of preparing the gas in five minutes.

The advantages to colonists are self-evident, as this is very often the only means they have of procuring oxygen gas.

The whole apparatus for producing the oxygen and hydrogen is very simple, as a glance at the illustration will show.

It consists of:—

(1) **a retort** containing some cakes, which is heated by being suspended over a methylated spirit lamp;

(2) **a container,** to hold the gas as it is made, and the water necessary for its purification, in which the pressure is produced by springs, and which is provided with a safety valve; and

(3) **a carburator** for producing the hydrogen.

The action of the generator may be explained as follows;—

The retort is filled with cakes, and the methylated spirit lamp lit. The heat causes the cakes to give off oxygen, which passes into the container making it rise, and tilting the steel lever back. As this gas is used, and the container begins to descend, the steel lever before mentioned is pulled forward by a spring, bringing the retort forward with it, and thus exposing more cakes to the heat of the spirit flame. In this way more gas is generated before the whole of the first is consumed. This consumption of gas by the jet and the production of new gas are beautifully balanced, and continue until the whole of the cakes in the retort have been exhausted. Another retort may then be placed in position, and the lecture or performance need not be interrupted.

The Carburator for producing hydrogen gas.

The Carburator is a small brass cylinder containing a compressed sponge in which 10 ounces of ether can be saturated. The oxygen gas is conducted from the container to the Carburator, and there by pressure causes the ether to give off hydrogen. From the Carburator both gases are conducted to the jet by means of rubber tubes.

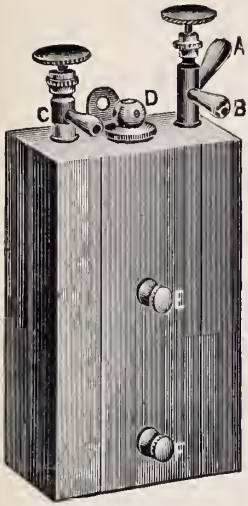
Firing back and other inconveniences experienced in so-called saturators, are entirely obviated, as there are valves to prevent this. With ordinary precaution it is as safe as any ordinary household appliance, such as a cooking stove or a paraffin lamp.

In the event of either not being obtainable, this carburator will work very well with either methelated spirit, benzine, naptha, or petrol. *Supplied in Box, 8 by 4½ inches.*

PRICES.

THE KAMM GENERATOR - - - -		£7 17 6
THE KAMM CARBURATOR - - - -		1 17 6
EXTRA SPIRIT LAMP - - - - -		0 9 0
OXYGEN CAKES - - - -	per lb.	0 1 0

Full Instructions and Appliance given with each apparatus for making Oxygen Cakes,



Patent.

The Pendant Saturator.

The new design introduced in the Autumn of 1903 has the following important improvements:—

By rushing gas through at high pressure it is impossible to lift ether into the jet.

No explosion in the tubes can enter the saturator through the safety chambers.

No rebound of ether into the cylinder tube can take place when the pressure is suddenly removed from the saturator.

The Pendant Saturator is designed to work with any lantern, and with any jet for mixed gases; there is no necessity for cutting the lantern as the saturator hangs outside. Every one of these saturators is tested before it is sent out, and its perfection guaranteed.

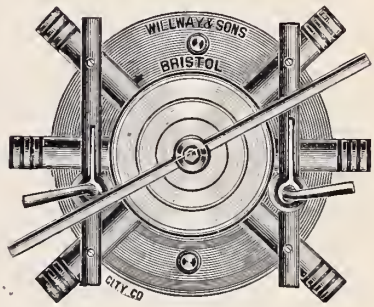
Full instructions how to operate the Pendant Saturator sent with each.

Price—No. 2 Pendant Saturator ... £2

Size, packed—13 in. by 7 in. by 4 in.
Weight, packed, 7 lbs.

This Saturator is suitable for use with jets of any power.

DISSOLVERS FOR LIME LIGHT.



An accurately cut and carefully finished Dissolver, guaranteed work with jets of $\frac{1}{16}$-inch bore and a saturator. The plug is hollow and of large diameter, giving ample distance between the gas ways.

4 OR 6 WAY DISSOLVER,

Price = 12s. 6d.

BEST HARD LIMES.

Owing to the difficulty experienced by many of our customers in getting Limes that will stand the intense heat of the Gwyer Jets, we have been for some time selecting and making Limes. These are made from a special and carefully selected Stone, and will, we believe, be found superior to any now on the market.

They are made in the following sizes:—

1 inch diameter	packed 12 in a tin.	Price per Tin - -	**2s. 3d.**
$1\frac{1}{4}$ "	" " 6 "	" " - -	**2s. 3d.**

Limes can be sent by Parcel Post to Operators abroad.

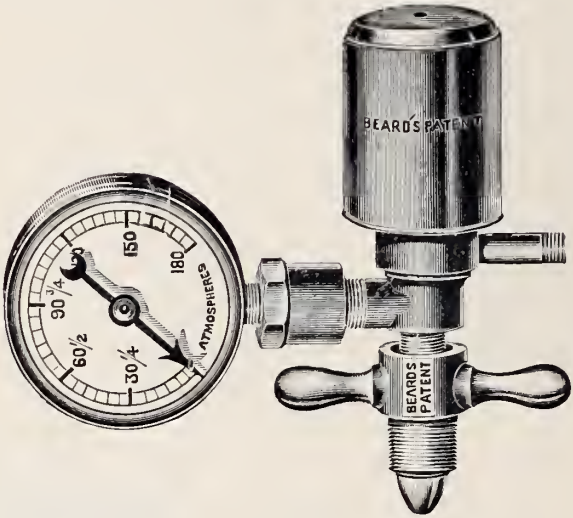
Best Red India Rubber Tubing.

For connecting Limelight Jets to Gas Apparatus. **Price,** per yard, **1s.**

Brass Junctions, for joining Indiarubber Tubing, **4d.** each.

Beard's Patent Regulator.

For automatically controlling the flow of gas from a cylinder, and delivering it to the jet at a suitable pressure.



PRICES :

Regulator only	each	£1	1	0
Regulator with branch for gauge	,,	1	5	0
Pressure Gauge	,,	1	7	6
Regulator and Gauge in one, as shown	,,	2	10	0
Branch for coupling Regulator and gauge to cylinder	,,	0	4	0
Fine Adjustment Valve	,,	0	7	0
,, ,, ,, for Gauge	,,	0	8	6

Sundries . .

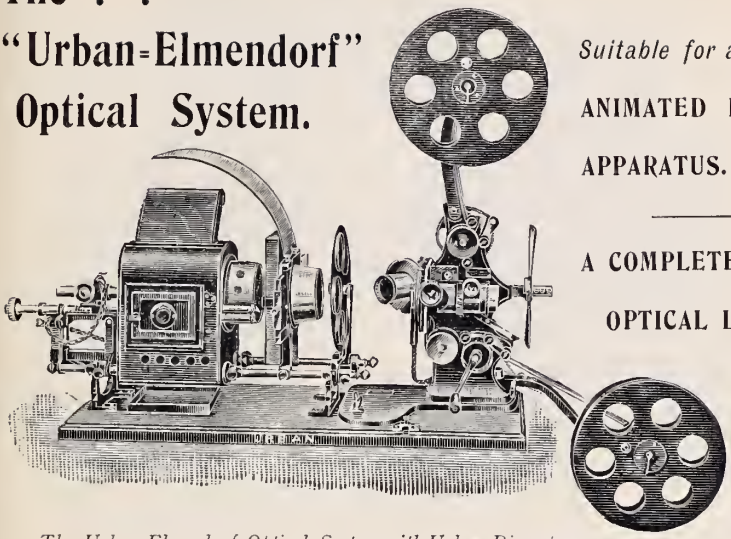
Folding Lever Gas Key	Price	2s. 0d.
Tee Key for Gas Cylinders	,,	1s. 3d.
Combination Gas Cylinder Key	,,	2s. 6d.
Nipples for Lime Jets	,,	2s. 0d.
Complete Lime Pins and Screw	,,	2s. 3d.
Table and Lime Pin only	,,	1s. 3d.
Steel Lime Tongs	,,	2s. 0d.
Brass Lime Tongs and Borer	,,	1s. 6d.
Safety Stout Iron Retort with screw top, arm and safety valve, for making Oxygen Gas	,,	9s. 0d.
Lead Generators for making Hydrogen Gas	,,	15s. 0d.
Brass Purifier Tube (will fit any bottle)	,,	3s. 6d.

The . . "Urban-Elmendorf" Optical System.

Suitable for any . .

ANIMATED PICTURE APPARATUS. . . .

A COMPLETE OPTICAL LANTERN.



The Urban-Elmendorf Optical System with Urban Bioscope. . . .

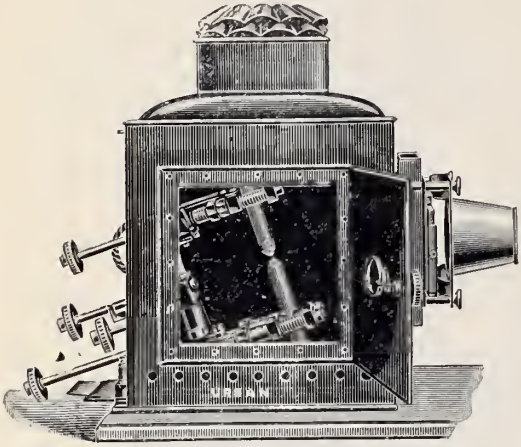
PRICES.

Complete, including Universal Rods and Brackets with Thumb-screw Clamps, Lantern Body, one each 4 and 4½-inch Herschell "Pill box" Condensers and adjusting Flange, Carrier and Trough Holder, with Light Cone and Ash Tray £4 15 0

EXTRAS.

Polished Oak Base Board, with Metal Swivel for Bioscope Mechanisms	2 0 0
Urban-Elmendorf Arc Lamp, with Shield ...	4 0 0
All Metal Double Slide Carrier	0 15 0
Brass Alum or Cooling Tank	0 12 0
Interchangeable Colour Disc, with detachable Bracket Support	1 1 0
Gwyer Jet No. 2 with "C." Mechanical Tray...	3 11 0
Locke's Patent Jet, with "C" Mechanical Tray	2 13 6
Film Fender, with set screws	0 10 0

Russian Iron Bioscope Lantern.



Lantern as supplied with Bioscope Outfits A and B.

This Lantern is of extra large size to admit of the "Urban" Arc Lamps (large models) and Calcium Jets, with plenty of Room to re-trim and adjust Lamps without removing same from Lantern. Made of the best Russian Iron, with ornamental Brass Combination Slide and Alum Trough Stage and Conical Tube. It is strengthened throughout with steel rods, and is fitted with 4-inch Herschelle Condenser in ventilating brass cell. The large door at side is fitted with fibre knob and brass-bound electric black glass sight holes on both sides of Lantern A sliding rod is fitted in top of Lantern for Curtain to shut off any back lights. With its ornamental Rose Top, it makes a handsome appearance.

The grooved rail with screw clamps for lamp tray admits of large tray being used. **Free ventilation of air. No charring or warping of wood casing.**

Wood does not enter into the construction of this Lantern, which is made of the best of metals throughout. Fitted for use of both 4 and 4½ inch Condensers.

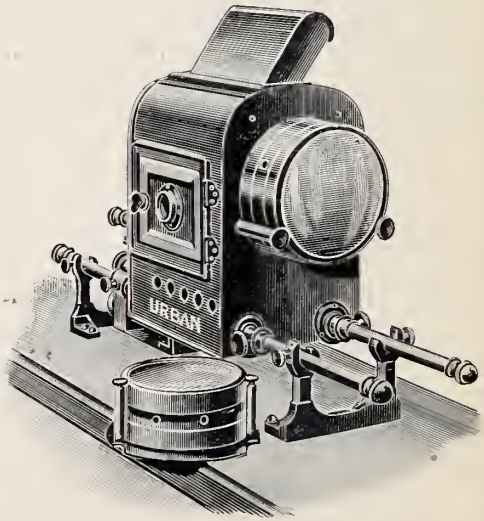
PRICE with 4-inch Herschell Condenser, Complete - - £2 10 0

The U.=E. Lantern Body with "Pill Box" Condensers

This Lantern is made to admit of use with the "Urban-Elmendorf" Electric Arc Lamp or the Gwyer or Locke Jets. It is soconstructed as to allow of the Condensers to be placed **outside of the Lantern,** thus allowing more ventilation and less breakage of lenses.

The Lantern front is so arranged as to take the 4 and 4½ inch, which can be instantly removed and replaced in case a lens cracks.

The 4-inch Meniscus Condenser produces the best light for Animated Picture purposes, while the 4½ inch is most suitable for lantern slides (covering 3¼ by 3¼).



PRICE Complete with 1 set P. B. Condensers Universal Rods and Support Brackets - £3 10s.

Special . . . URBAN . Objectives

Guaranteed to give perfect definition and an absolutely flat field. The following Lenses are all mounted in the **same size** brass tubes, and will fit into one rack mount :—

2 in.	FOCUS,	Aperture f. 2.	Price of Lenses mounted in brass tubes	
2½ in.	,,	,, f. 3.	,, ,, ,, ,,	£1 1s. each
3 in.	,,	,, f. 3.	,, ,, ,, ,,	
4 in.	,,	,, f. 3.	,, ,, ,, ,,	
in.	,,	,, f. 3.	,, ,, ,, ,,	

Price of Rack Mount and Adaptor to carry any of the Lenses - - 8s.

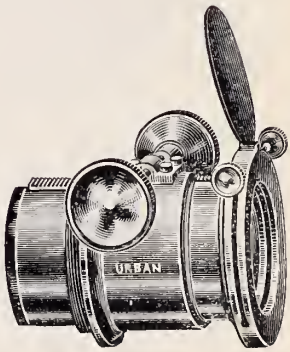
NOTE.—The size of the Picture on the screen depends on the distance between the lens and the screen as well as the focus of the lens.

Complete Set of Special Urban Cylindrical Lenses

Of 2, 2½, 3, 4, and 5-inch focus with Interchangable Mount with Rack and Pinion Adjustment encased in silk and velvet-lined leather covered box.

Price - - £6 0 0

The Urban Optical Lantern Objective.



Bold and handsome brass mount with double pinions to the rack adjustment, and fitted with registered pattern flap shutter and slot for inserting coloured films for tinting slides, and fitted with **Double Combination Acromatic Lenses,** 8 to 12 inches equivalent focus.

Price (any focus) - 15s.

Lantern Lens Lengthening Tube.

PRICE (1in, 1½in, 2in) - - - each, **2s.**
,, (4in.) - - - - - - ,, **3s.**

O.G. Lens Flange.

For attaching to Bioscope when using Lantern Lens.

PRICE - - - 7s. 6d.

CONDENSERS ("Pill-Box" Cells).

A

B

C

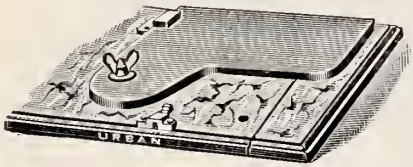
The advantage of the "Pill-Box" Condenser Cell over all other cells of the screw cap variety lies in the fact that the cover flange which holds each lens to the cell "gives" according to the expansion of the glass by the heat, thus obviating the frequent cracking of condenser lenses. Should a lens crack, the same can be instantly replaced by slipping off and on the lid of the cell instead of stripping the threaded screw of the usual cell—especially when one is in a hurry. The "Pill-Box" Condenser is made of light spun brass, nickel polished, and is perforated around centre for ventilation between glasses. The Lenses are of the double convex and Meniscus type, which combination gives the very best possible results.

Either A B or C Combination supplied at the following Prices:

4-inch diameter	**"P.-B." Condenser**	"C" Combination	...	**Price,** complete		**7 6**
4½ " "	" " "	"		"	"	**10 -**
4 " "	**Double Convex Lens**	(Front Glass)	...	"	"	**3 -**
4½ " "	" " "	"	...	"	"	**4 6**
4 " "	**Meniscus** " "	(Back Glass)	...	"	"	**3 6**
4½ " "	" " "	"	...	"	"	**5 -**

NOTE.—The Condenser Lenses herein listed will fit Cells of any type of like diameter.

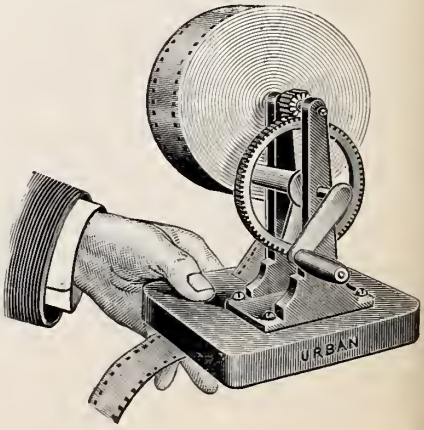
Brass Swivel Oak Base.



Made of well-seasoned oak, oil finished and hand polished. It consists of the under base, grooved and cross-grained to prevent warping. The swivel sliding attachment is centred with brass bushing to prevent the same getting out of adjustment, and is made of cast brass plate for mounting the mechanism. It is fitted with large burred thumb-screws for instantaneous adjustments of the double movement.

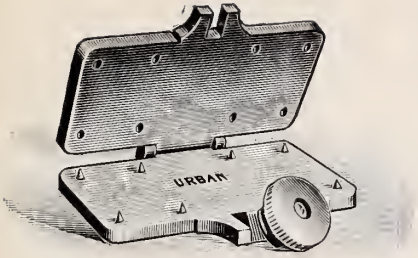
All bolts and Wing Screws are of steel and brass, highly finished. The Base is further supplied with a Russian Iron adjusting lantern tray. Dimensions, 12 by 28 inches. (Not sold in sections.) **Price (complete) - £2 0 0**

Nickelled Rapid Film Winders.



The use of this highly geared Winder saves a wonderful amount of time as 50 feet Films can be re-wound in three seconds. The Film is passed through a velvet-lined guide in the mahogany mounting, which prevents the scratching or marking of Films likely to occur when handled any other way. Will wind Films up to 300 feet length.

PRICE (complete) - 11s.



Film Mender.

For American Gauge Perforated Films, which can be rapidly and accurately joined, should they become torn or broken. It is in hinged sections, with screw Clamp and solid base, and is valuable to the Operator.

PRICE (nickle plated) - - 11s.

"Urban" Film Cement.

Specially prepared. Always ready. Makes strong and perfect joints, without drawing or wrinkling film. Supplied in bottles with stop corks, and camel hair brush

PRICE per Bottle 6d.; per dozen Bottles 5s.

Metal Water or Cooling Trough.

The use of this improved device prevents the concentrated heat rays from Lantern injuring or firing the inflammable celluloid films. The case is made of brass, and holds one pint of distilled water or alum solution. The transparent discs are of specially perfect thin plate glass, which are so mounted in the case, that there is absolutely no leakage.

A $\frac{1}{20}$ part formaline solution with distilled water is most effective in reducing the heat rays, before reaching the film

PRICE - - - 12s.

Bioscope Automatic Re-winding Gear.

This attachment is quickly adjusted by means of a thumb screw to the Bioscope frame, and will take film reels up to 12-inch diameter (capacity 1,500 feet). It fills a long-felt want in the fact that it winds the Films as regularly at the ending of the strip as it does at the beginning. No plucking or undue tension of Film as the diameter on the reel increases, which is the fault of the majority of similar appliances. The improved shape reel stop allows of the Spools being placed and taken off almost instantaneously.

PRICE (complete) with Gear Pulley and Belt, 15s.

EXTRA TWISTED RAW-HIDE OR COILED STEEL WIRE BELTS, 1s. 6d. EACH.

Coloured Advertising Lithographs

These posters are 27 inches by 42 inches in size, main design in six colours, showing audience in Theatre viewing **Bioscope Exhibit**. The Screen portion varies to 25 different designs of occurrences, and general views, viz.: "Fire Turn-out, Express Train, R. R. Smash-up, Yacht Races, War pictures, &c., &c.

Price, each 6d., per 100 £2.

QUOTATIONS MADE FOR SPECIAL ADVERTISING POSTERS from above size to 24 sheet in two to six Colours.

Brass Film Reels.

Beautifully made disc spools, perforated for lightness; very strong and durable.

	7½-inch. Capacity about 600 feet	10-inch. Capacity about 1,000 feet	11-inch. Capacity about 1,250 feet	12-inch. Capacity about 1,500 feet	14-inch. Capacity about 2,000 feet
PRICE - -	5/-	9/-	11/-	12/-	15/-

Screens.

A good lantern screen is of the highest importance to the beauty and effectiveness of the projected picture. There is nothing to equal a well-made whitewashed screen, which must be perfectly opaque, and should be mounted on a roller for convenience in travelling.

Portable screens, made of strong canvas, whitewashed, and mounted on lath at top, and stout roller at bottom, complete, with cords and pulley, and dust proof cover.

Calico or linen screens must be used where it is impossible to carry about a long roller, and these may be used for projecting *through* (*i.e*, projector *behind* the sheet) where necessary. These are fitted with brass eyelets.

	Calico. £ s. d.	Linen. £ s. d.	Opaque, on Roller. £ s. d.
8 feet square	0 6 8	0 14 0	1 1 0
10 ,, ,, ...	0 12 0	1 2 0	1 10 0
12 ,, ,, ...	0 16 0	1 10 0	2 6 6
14 ,, ,, ...	1 5 0	2 0 0	3 6 6
16 ,, ,, ...	1 12 0	2 10 0	4 6 6
18 ,, ,, ...	2 0 0	3 3 0	5 6 6
20 ,, ,, ...	2 8 0	4 4 0	

Bioscope Exhibition Stand.

With Tilting Top and Screw Adjustment.

Working in Trunions and detachable legs and braces, so that the appliance when in use, is of a most rigid character, but can readily be taken apart and folded into small space or travelling. **PRICE, complete, £1 5s.**

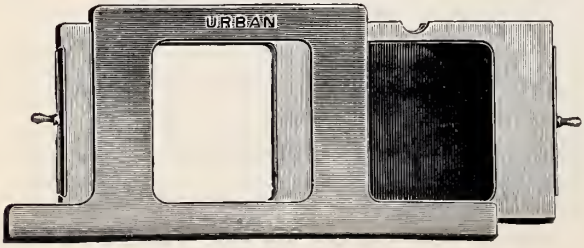
Bioscope Combination Travelling Case and . . . . Exhibition Stand.

With Tilting Top and Screw Adjustment.

This is the most convenient form of Travelling Case, as it practically combines the facilities of the two above-mentioned Carrying Case and Exhibition Stand, and is so fitted that the supports or legs can be instantly detached by means of thumb screws.

The BIOSCOPE is simply placed into the Case, which is arranged so that no further packing is necessary to ensure safe transportation of the instrument. Room for all appliances is also provided, and the entire outfit can be taken apart and packed in less than five minutes.

With tilting top and adjustments, lock and key, &c , &c. **PRICE, £2 10s.**



All Metal Double Slide Carriers.

Manufactured of solid brass and hard copper of best workmanship. Will not burn, char, or break, and will stand any amount of heat. Outlasts a score of wooden carriers. **Price - 15s.**

Announcement Slides (All one uniform size, 3¼ by 3¼ inches.)

Special Coloured Design Slides	from 3s. 6d. up to £3 3 0 net.
Black Ground, White Letters Announcement Slide	1s. 6d. each
" " **Coloured** " " "	2s. "

Note.—The use of these slides for announcing each subject on the screen before the animated scene is projected certainly enhances the value of an exhibit. The letters ONLY appear on the screen, and give a sharp, clear and pleasing effect. The colouring is done by a new process, so that it is impossible to detect any irregularities or streakiness in the tints, all of which are brilliant.

Black Spacing.

Few of the minor details connected with a cinematograph exhibtion are so essential to good results as black spacing inserted between the various films on a spool. We keep a good stock of accurately spaced dense black film of different registrations.

PRICE:

In various lengths (not less than 1 foot),

Per foot - - 2d.

Sundry Supplies and Bioscope Parts.

Set of 6 Bow Steel Film Trap Springs with screws	5	0		per set.
(single Springs) ...	1	0		each
Refitting Steel Guides (with hump) in film trap	18	0		
Support for Top Reel with Thumb Screw	10	0		
Vulcanite Eccentric Roller with metal bearings and steel Spindle	2	6		
Vulcanite Rollers (grooved or flange)	1	0		
Bevel Steel Gear Wheel for Shutter Shaft	4	0		
Eccentric Shaft with steel gear wheel	5	0		
Bioscope Handles	2	6		
Screws (various sizes)		3		each
Extra Film Traps complete for Urban Bioscope	2	10	0	
Extra Shutter (Opaque Blade) with fittings	5	0		
Translucent Violet Shutter Blade		3		each
O. G. Flange to fit Lantern Lens	7	6		"
Film Take-up with Steel Coil Belt...	15	0		
Gut or Wire Coil Belts for take-up	1	6		
Clutch Take-up Springs with fittings	2	6		
Spanner for Model "X" Urban Lamp	2	6		
Asbestos Covered Wire Leads for Arc Lamps	2	6		per pair
"Screw-in" Handles for Reels (when re-winding Film)	0	6		
Automatic Light Cut-off Gear, complete	1	1	0	

REPAIRS TO BIOSCOPE PROJECTORS, CAMERAS, ARC LAMPS, LIME JETS, AND ALL ACCESSORIES AT REASONABLE PRICES AND IN SHORTEST TIME.

Charles Urban Trading Co., Ltd.

The World's Animated Picture Headquarters,

48, RUPERT ST., LONDON, W.

TELEGRAMS: "BIOSCOPE, LONDON."
TELEPHONE 3118 CENTRAL.

Important Notice.

The foregoing TERMS and REVISION OF PRICES go into effect NOVEMBER 16th, 1903.

All Previous Quotations Cancelled.

These Prices are subject to change without notice, depending on fluctuation of market prices on raw materials which enter into the manufacture of the Catalogued Goods.

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High Holborn, W.C.

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